MARVEL MAGAZINES

DOCTOR WHO MAGAZINE™

TELEPHONE
ASSISTANCE
IMMEDIATELY
CARS
ALL CALLS

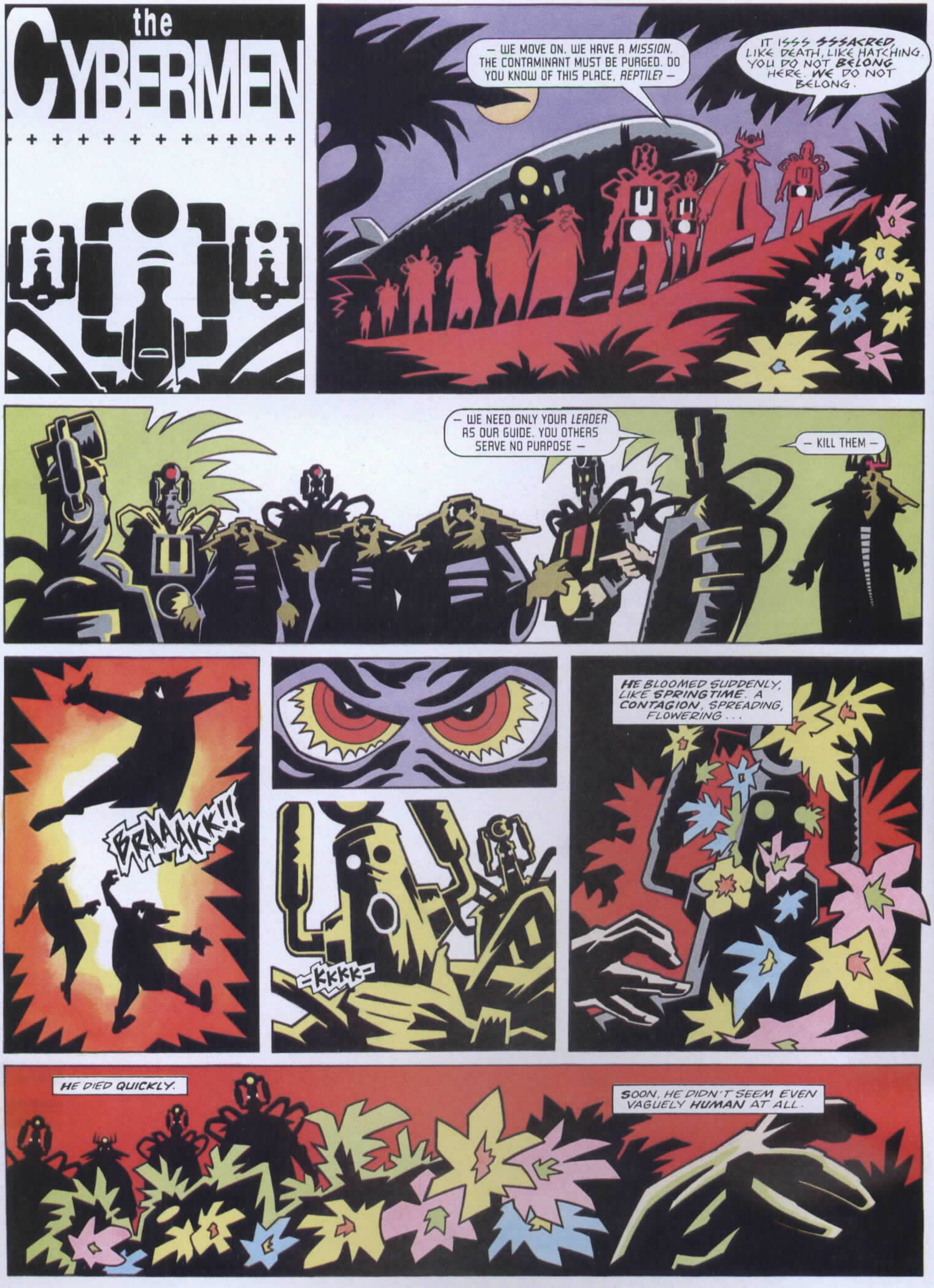
Exclusive!

Unique *Doctor Who* video offer

Issue 230 • 27th September 1995
UK £2.75 • US $5.25

Paradise Towers

Meet the director and stars


the CYBERMEN
— WE MOVE ON. WE HAVE A *MISSION*. THE CONTAMINANT MUST BE PURGED. DO YOU KNOW OF THIS PLACE, *REPTILE?* —
IT ISSS **SSSACRED**, LIKE DEATH, LIKE HATCHING. YOU DO NOT **BELONG** HERE. **WE** DO NOT BELONG.
— WE NEED ONLY YOUR *LEADER* AS OUR GUIDE. YOU OTHERS SERVE NO PURPOSE —
— KILL THEM —
BRAAAKK!!
-KKKK-
HE BLOOMED SUDDENLY, LIKE **SPRINGTIME**. A **CONTAGION**, SPREADING, FLOWERING . . .
HE DIED **QUICKLY**.
SOON, HE DIDN'T SEEM EVEN VAGUELY **HUMAN** AT ALL.

Sadly, there have been a number of changes here at Marvel recently, after an extensive restructuring of our publishing operation. As a result of this, Scott, Paul and I have lost a number of our friends and colleagues from the full-time staff, each of whom has made an immense contribution to *Doctor Who Magazine* over the years. Alan Barnes only recently joined the magazine team, working as the assistant editor on *Hammer Horror* and *Bizarre*, but his creative input into *DWM* was valuable and fresh. Alan has returned to freelance writing, but will continue to provide material for *DWM*. He is also helping with the development of an exciting new format for the *Doctor Who Poster Magazine*.

Marcus Hearn, one of Marvel's most talented writers and editors, has moved on to a computer magazine after the cancellation of *Hammer Horror*. Marcus' ground-breaking and unmatched research into the production of *Doctor Who* has irreversibly transformed the way *DWM*, and similar publications, study and document the programme. As a member of the editorial team, his ability and insight helped to make the magazine the success it is today. Marcus will still be writing for us, and his advice and pithy commentary will be indispensible.

With no disrespect to Alan or Marcus, certainly the most distressing loss is that of Gary Russell. It is no exaggeration to say that Gary has made the greatest single contribution to the development of *Doctor Who Magazine*. In many ways Gary *is Doctor Who Magazine*. The template he set up for the magazine is the one that we use today, and will continue to use. His understanding of *Doctor Who*, his passion for the series and his drive to communicate that love took *DWM* to new heights of quality and popularity, making it the most highly-regarded science-fiction magazine on the market. Those of us that remain owe him an incalculable debt. Gary has promised to continue to write for us and, through our respect for his understanding of the magazine, our desire to impress and please him will continue to shape our work.

Despite all this change, please do not fear for the future of *DWM*: it remains one of the flagship publications of Marvel UK and our plans for the coming months remain unchanged – plans which include some breathtaking surprises . . .

Gary

Editor **Gary Gillatt**
Assistant Editor **Scott Gray**
Designer **Paul Vyse**

Production **Mark Irvine & Andrew Parslow**
Circulation Manager **Yvonne Taylor**
Promotions Manager **Chris McCormack**
Art Director **Helen Nally**
Managing Editor **Alan O'Keefe**
Managing Director **Richard Maskell**
Chairman **Jim Galton**

Thanks this issue to: Jeremy Bear, Richard Bignell, Richard Briers, Howard Cooke, Judy Cornwell, David J Howe, Caroline John, Barry Letts, John Levene, Nicholas Mallett, Philip Newman, Adrian Rigelsford, Gary Russell, Edward Salt, Stephen James Walker, Martin Wiggins, BBC Video and Virgin Publishing.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 9th November 1995.

For details of current subscription rates, see page 33.
For display advertising, contact Gemini Media Sales Ltd on 01277 355418.

Interviews

TRIAL AND TERROR 4
We talk to Nicholas Mallett, director of *Paradise Towers*, *The Curse of Fenric* and the opening four episodes of *The Trial of a Time Lord*.

MARSHALLING RESOURCES 10
Jeremy Bear discusses his set design work on *The Mutants*, and we reproduce his previously unseen production sketches.

THE PARADISE CLUB 34
Paradise Towers guest stars Richard Briers, Howard Cooke and Judy Cornwell talk about their work on this Seventh Doctor adventure.

THE GOOD SOLDIER 40
John Levene talks about the life and times of Sergeant Benton.

Special Feature

VIDEO DIARY 14
Adrian Rigelsford lifts the lid on the new *Doctor Who* video documentary, based on his book *The Doctors*. Plus: a special offer for **DWM** readers . . .

Fiction

***THE CYBERMEN: THE DARK FLAME* PART ONE** 2
The journey to face Golgoth begins . . . By Alan Barnes and Adrian Salmon.

STRIP: *THE CURSE OF THE SCARAB* PART THREE 16
The Doctor is helpless to prevent Kephri's resurrection – can he stop the impending holocaust? Story by Alan Barnes with art by Martin Geraghty.

***THE FINAL ANALYSIS* PART ONE** 38
The Fourth Doctor and Romana get some group therapy – but will they live long enough to benefit from it? By Gareth Roberts with art by Phil Bevan.

Regular Features

ARCHIVE 23
The natives of Solos have reached a turning-point in their history – will they achieve independence from the Earth Empire or be destroyed completely? The Doctor must discover the secret of *The Mutants*.

SHELF LIFE 32
Dave Owen casts a critical eye over two Sea Devils videos and the latest *New* and *Missing Adventures*.

TIMELINES 45
The all-new, globally-linked, web-wired *Timelines* – things will never be the same . . .

FLUID LINKS 47
Matthew Jones explores the mystery of the Seventh Doctor, and how it affected the series' structure.

OUT OF THE TARDIS 48
Sweet or savoury? Kirk or Picard? Better or worse? It's Caroline John's turn at the TARDIS tin . . .

GALLIFREY GUARDIAN 50
News and competitions from the world of *Doctor Who*.

Doctor Who Magazine™ Issue 230. Published by **Marvel Comics UK Ltd.** Office of publication 13/15 Arundel Street, London WC2R 3DX, England. 0171-208 4500. Published every four weeks. All *Doctor Who* material is © BBC tv 1995. Diamond Logo © BBC Worldwide Publications 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 0171-261 5555. ISSN 0957-9818.

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Trial and Terror

Nicholas Mallett directed three *Doctor Who* stories between 1986 and 1989. Peter Griffiths spent an afternoon at Nick's home in Kew, looking back over his association with *Doctor Who*.

"I started as a dancer with ballet school, but because of an illness I couldn't continue dancing. I went into the BBC, working in music and arts because of my theatre background. They had a very strong career structure back in those days, so one was able to go into drama series doing things like *Troubleshooters*. I moved on to Special Features, and then back to Drama, where I worked with a very wonderful director called Barry Davis, who is sadly no longer with us, and started directing with him on a series with Peter Barkworth called *Late Starter*.

"When you've risen through the ranks and worked closely with directors doing a camera script, you're thinking shotwise even as an AFM. As a production manager, you're working out the most effective methods money and time-wise. If a director wants to do something that's going to be very time-consuming, it's always a good idea to have another way of achieving it – instead of using a crane, use a steadicam, that kind of thing.

"I did the very first episode of *Blake's 7* as a production assistant to Michael E Briant. It was great fun, but the problem we had in the first series was that it came into the schedules quite late, and its time and budget structure were based on a three-day location/eight-day rehearsal/two-day studio run. You just couldn't do it in that kind of time, so the studios overran. The scripts were very exciting. They were fifty minuters, and really quite courageous considering what one had to do in the time. I know Michael E Briant definitely didn't cut too many corners. He went for what he wanted out of the piece."

Nick was first asked to direct for *Doctor Who* in 1986, with the first four episodes of *The Trial of a Time Lord*. "I was doing *Spitting Image* with Central, and just out of the blue John Nathan-Turner called up. I didn't really know him that well, although we had both been production managers together.

"I was a bit nervous really, but John had a great way of playing down the situation. He would never make you feel there was a lot on your shoulders, playing the games which some producers do by saying 'This has really got to work'. That's not going to make any difference since none of us go into anything without giving one-hundred percent, and none of us want that extra pressure. He was

Previous spread: The Sixth Doctor (Colin Baker) in *The Trial of a Time Lord.* Photo © BBC Video

very much a producer who involved himself completely with everything you were doing. He had very strong ideas of casting. If you suddenly went away from the way he'd seen the character, you'd have quite a lot of chatting to do to win him around to going in a different direction. I'm not saying that's always the best way of doing it, but I managed to create what I wanted to without any real interference."

Nick recalled casting *The Trial of a Time Lord.* "Joan Sims and Tom Chadbon were completely my idea. I wondered whether French and Saunders would like to play Glitz and Dibber, because I'd worked with them and John Cleese at Video Arts, and it would have been very interesting, another way of playing it. But it wouldn't have worked out with their commitments, since two-and-a-half weeks is a long contractual period. Colin Baker was great. He had an intellect about him – he would analyse, do an awful lot of homework. He never seemed to flake and he would be very reassuring when things went wrong. He worked quite well with Nicola Bryant. They knew she was going so they were very together and had a lot of input.

"I wondered whether French and Saunders would like to play Glitz and Dibber . . ."

"We had to do quite a lot of work on the script because Robert Holmes had been quite ill. It was very exciting, quite a lot of interesting locations and unusual textures. It was completely different to anything I'd worked on before."

There were a number of unexpected problems when it came to shooting. "There was one dreadful afternoon when the robot which was supposed to chase through the woods wouldn't function. There was nothing we could do, it was due to a technical fault. We ended up doing it as a point of view, but we still had to put tracks down and raise it on a dolly to get the height, and just do fleeting shots of the robot being pulled on a rope. All the storyboarding went completely out of the window.

"Roger Brierley couldn't really wear the Drathro costume, either. He completely freaked out two days before we went into the studio. He'd had a couple of fittings, but he hadn't realised it would be quite so limiting for his body. There was no way we could persuade him. I tried, we all tried. So one of the special effects boys, Paul McGuinness, went into the costume and Roger did the voice from an off-stage microphone. I had a real battle because John felt it wouldn't work and we should think of recasting. But there was no point. Paul had done a lot of puppeteering and had the body language to carry it off. He was able to pick up Roger's cues quite easily.

"It was a tricky one to do because so much happened in the court, and it was an enormous set which had to come and go. On the very first sequences, we didn't start until seven o'clock at night because they couldn't get the set in, then it had to be chopped away because it was going into the lighting gantry. It was absolute chaos and we did it as live. That's why we crossed the line quite a lot of the time, because you can't do thirty minutes of drama in one-and-a-half hours when you'd planned to do it in eight. But John was absolutely determined that we would do it.

"Some of it we hadn't rehearsed. The actual entrance we did as live, at the end. We just went for it, two goes. Fortunately, the backup that you got at the BBC was good, everyone pulling together and thinking ahead of you. Most of the cameras had hideout points, but if you didn't tell the camera to clear it would be in the shot you were coming to three or four cuts away. The vision mixer would say, 'We'd better clear that camera.' A little nerve-wracking!

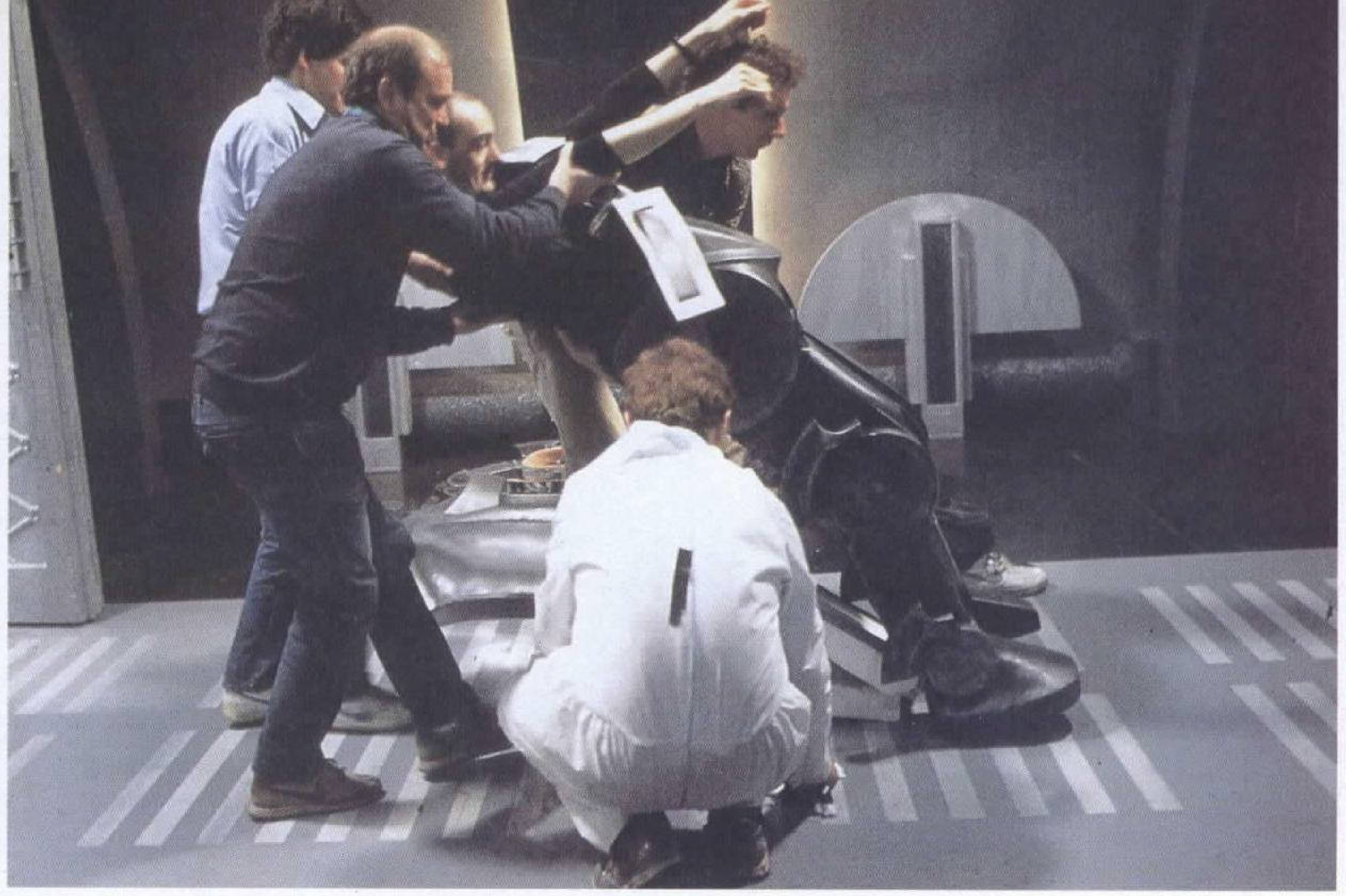
"Those episodes were quite problematic, but very enjoyable. It was a great learning process."

During the launch of *The Trial of a Time Lord* three months later, Nick was asked to return to the programme for the next season, to direct the story *Paradise Towers.* "It was quite difficult balancing the comic elements, because you can get carried away with it. There were quite heavy rehearsal periods, so one was able to experiment with it. It was my first time with Sylvester, and it was difficult for him to drop into it because the rhythm of the Doctor was very much for Colin. Because he was a very quirky Doctor, Sylvester would very much have liked to be party to the comedy, putting an emphasis on his character bumbling around, not being too serious and really enjoying the funny moments. That's the one area where we really had to be quite careful, especially with Richard Briers, who at that time hadn't worked in drama at the BBC.

"When Sylvester came in, he was quite nervous to start off with and needed a lot of reassurance – quite rightly, taking over from Colin, who was a different sort of actor. Not in a million years would Colin want to improvise something. Sylvester could quite easily. You could throw a scene to Sylvester and say we'll do something different with this, and he wouldn't be thrown by it. I think he almost preferred it because he found it quite difficult to learn such a lot of stuff quickly. In *Paradise Towers* he had a lot of heavy, heavy stuff to do, but really got it under his belt.

"Bonnie Langford was quite difficult to get to know, really. In the scene where she initially meets the Rezzies, it was a bit like a drama academy. Brenda Bruce and Liz Spriggs were very much of the old school and Bonnie hadn't done drama where you spend a lot of time working through the piece with the actors. Bonnie would be thinking, 'How can I make this quirky?' and all that, and you'd hear Elizabeth saying, 'I think it would be nice if we have some eye contact here, let's do that.' I think she learnt an awful lot from working with the ladies. During the swimming pool scenes, we had a double for Bonnie because she doesn't like putting her head under water, but you can't cut from the double to your actress without some kind of body movement, so she had to go under. She hated it."

Below, left to right: Dibber (Glen Murphy) armed and ready in *The Trial of a Time Lord*; Katryka (Joan Sims and Broken Tooth (David Rodigan) face the wrath of the L3 robot, Drathro, in the climax to the same story; Tabby (Elizabeth Spriggs) enjoys a snack in *Paradise Towers.* Photos © BBC Video



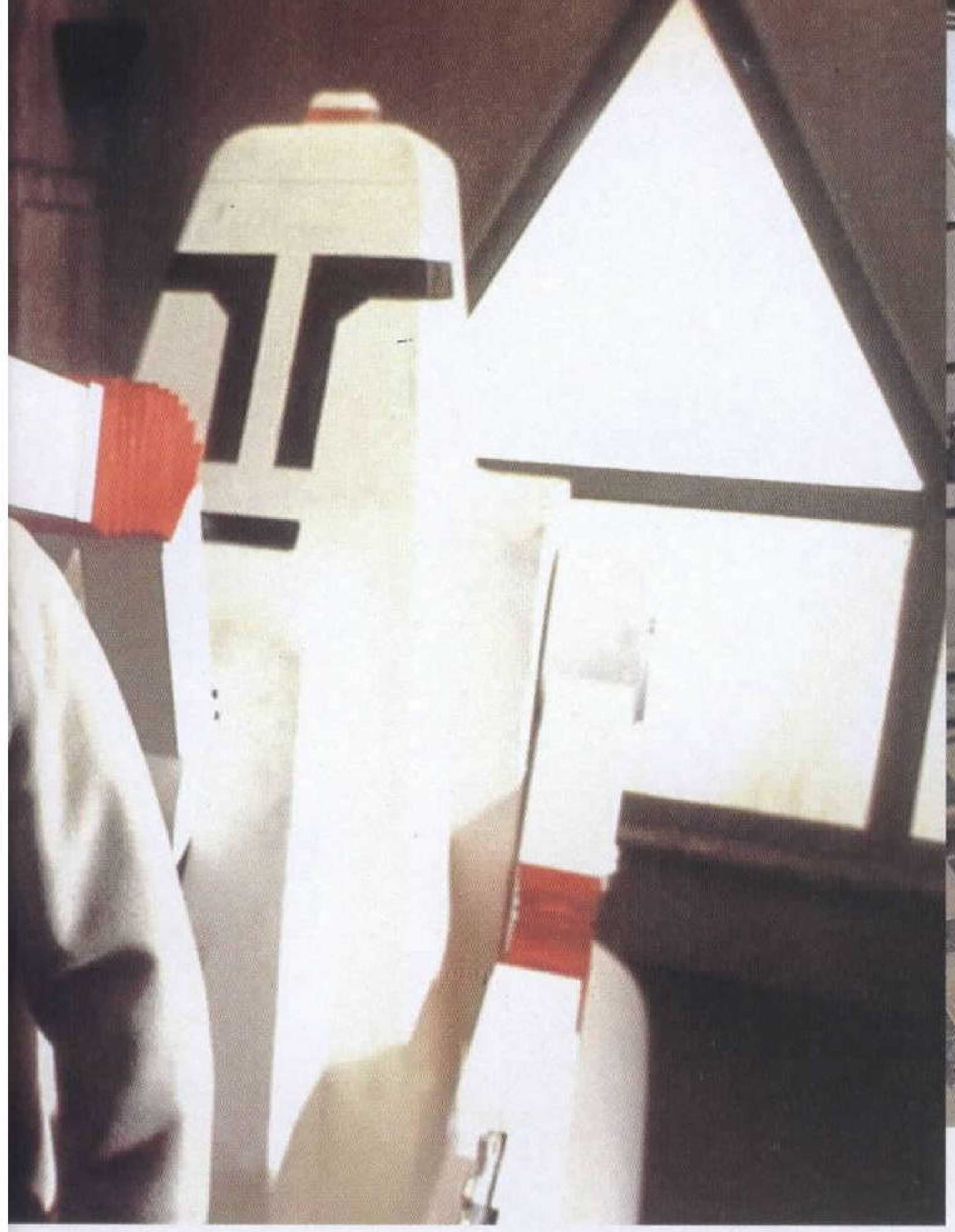
Left: Paul McGuinness is helped into the Drathro costume during recording of *The Trial of a Time Lord.*

Casting can be a difficult process. "If an actor is going in to see a director, they're given a script possibly five minutes before they meet. You can only have a brief idea of what it's about. I have colleagues who spend hours saying to the actor, 'What did you think of the scene, what did you get out of it?', but you're going to be talking a lot of hot air really. If you are on a one-to-one basis, you can chat to them about the piece, do some improvisation either using the scene they've looked at or just have a chat incorporating a gear change from funny to sad. These days you form quite a strong relationship during casting because you don't have the luxury of rehearsal.

"The Deputy Chief Caretaker was originally offered to Edward Hardwick, but he had a film on, so we went and looked in a different area. Clive Merrison hadn't done much comedy, although the part he played for me in *Cockles* was quite a body language character, quite quirky. That was one reason we went that way when we were getting the casting together, going down a very definite line. Obviously you match up all your actors and make sure you have enough variety that you don't make it slapstick all the time, which would have been quite easy to do. The situation sometimes did cry out for you to play it back more, get the black humour, build the tension with pauses and uncertainties instead of being overpunctuated.

"That was the thing about those corridors and the graffiti, you could have a lot more out-of-vision moments. Hearing and possibly just glimpsing the gangs, build up more spookiness. The incredible set which Martin Collins designed had so much interest and detail in it. We were moving flats around and trying to change the lighting and colour sources to make two corridors look like more. I worked with Martin trying to get the maximum we could out of the set, getting the feel of this tower block and of space, having different layers and the bridge going over.

"In the Caretakers' control room we were due to have a video screen with various images coming up together, or you could have blown up just the one image. We were going to have hidden cameras on the set, taking live action, the gangs and the Rezzies, more movement in the corridors, but the company we were going through had a big function or something, so two days before we went into the studio we had to have a rethink and just put in banks of monitors. We played a loop, so if you look carefully, a lot of the images are repeat images. Martin was very disappointed about that, but it worked. It was a bit tricky to cue everything in during recording."



Left to right: Captain Sorin (Tomek Bork) woos Ace (Sophie Aldred) in *The Curse of Fenric;* The Doctor (Sylvester McCoy) is captured by the cleaners in *Paradise Towers;* the Doctor and the Reverend Mr Wainright (Nicholas Parsons) in *The Curse of Fenric.* Photos © BBC Video

The cleaning machines came in for some criticism at the time for the lack of menace. "The criticism came at a convention I went to shortly after the transmission, and I must admit because quite a lot of the settings were very gloomy, I thought it was quite interesting to have this rather gleaming, clean look. I thought they were quite menacing, but I know a number of people have criticised that.

"We had a slight problem with Pex and the knife-throwing in the Rezzies' flat. I had to tone it down in the edit because the Hungerford massacre took place just before transmission, and Michael Grade was very worried. We'd obviously been quite gentle and subtle with the violence anyway, but with this added problem we had to re-edit. We took out quite a big section where Pex starts throwing the knife to scare the ladies.

"Dramatically, *Paradise Towers* was a very strong script to work with, and when we did rewrites – particularly so Sylvester would feel he was not being thrown into an area where he didn't really have any input – I found Stephen Wyatt easy to work with. It was very enjoyable and exciting to do, with a brilliant cast."

Nick spent the next year in Germany filming a mini-series called *Ruby* (written by Pip and Jane Baker) which he'd postponed to direct *Paradise Towers*, but he was back in the country for the first production block of Season Twenty-Six.

"It took quite a lot of persuading to put *The Curse of Fenric* on location. It was absolutely frowned upon to start off with; John would not entertain it. I was absolutely determined because there seemed to me no other way of doing it. The script just fell into a location plot, and it just seemed to create more headaches if you tried to do it in the studio. We would never have been able to achieve those church and rooftop sequences in studio, which is where they were planned to be done. The thought of building interiors of Nissan huts is a bit ridiculous – that's the one thing there's quite an abundance of!

"It was quite hairy finding all the locations. We were very lucky with the army camp, which we didn't have to do anything much to at all, and finding a church which would allow us to prance around on their roof and also do a lot of shooting inside. It really needed to be a very safe location, with enough variation to be able to paintbox out things we didn't want to see. For the underground laboratories, we went to a girl's private school nearby.

"Dramatically, *Paradise Towers* was a very strong script, with a brilliant cast."

"We had only fourteen days on location. It seemed to be a little tight to expect us to move from the army camp to the church to Lulworth Cove in fourteen days. That was one of the problems which nearly blew the whole thing at one point. We'd scheduled to do the underwater sequences at Hastings, but because of the time of year and the danger, it would have been impossible. The only area where I'd shot before was down the coast where it's secluded. It was sheltered and controlled, but it meant we had to lose a day's filming with the Russians coming ashore to get down there.

"The weather was terrible when we did the army camp. We had everything in one day, including two foot of snow, but it did change in our favour by the time we reached the church. It added to the visual sense of it. When the girls disintegrated, it was a really hot afternoon, and we had to match it in with the Nissan hut two days before when it was snowing. It's amazing what you can get away with.

"I would really love to be able to find the right vehicle for Sophie Aldred, work with her again on something completely different. She is a very talented actress on stage and television, but I know that she's found it quite difficult to break out of being in a long-running television drama. It shouldn't be. She hasn't had the break since then that she deserves. Dinsdale Landen I'd worked with. I'd seen Nicholas Parsons in a panto the Christmas before. I'd seen Alfie Lynch in rep quite a lot.

"The worst experience I had on *Doctor Who* was the very difficult scene in the bomb factory where the Ancient Haemovore dies. It needed a lot of coverage to punctuate the drama. We were using two cameras, and when we started back the next day, the VT operator had cued up this second tape at the beginning, so we wiped all the material on camera two, a lot of these punctuating shots. We didn't know anything about it until the editing. There was a lot of jumping about, and I spent about three days just going through this material trying to find it. Someone had realised that an error had been made and tried to cover it up, very effectively, but we kept seeing two or three frames of distortion, and when we blew it up, it was of the shots that had been erased. I thought, 'My God, I don't know how we're going to get out of this one,' and I did get quite low and worried about it because I felt I was not going to be able to achieve anything like I had intended. We got around it by flipping shots and zooming in, but dramatically it was a wonderful scene, and I felt I hadn't done it justice.

"I still feel that when that tape disappeared, the system should have been investigated. That type of thing shouldn't happen. I'm afraid even if it meant going to another location and just doing the close-ups again and getting the performance, we should have.

"There would have been enough material for a fifth episode. We cut out about forty-five minutes, tightened it up quite considerably, but we still had to put the scissors to around eighteen minutes. John Nathan-Turner and I put quite a bit of the material back in with the extended release, but not as much as we could have.

"*Fenric* just seemed to fall into place. It was a very tight story, very interesting. It had everything going for it – a unique storyline and enough effects to give it a *Doctor Who* bite without overtaking the drama. I felt it was a very strong story which allowed all the characters to develop and the actors to structure interesting performances. The cast worked so well together. When you're away, although you're doing it on a very tight schedule, it just seemed so free for us to do what we wanted with it. Ian Briggs was down there most of the time. We did have a problem with the scene where Sophie says, 'Can you hear the wind?' as at the time it was blowing a gale, so Ian on the spot restructured the scene."

Nick worked with three different incidental musicians on his stories. "Dominic Glynn was a delight on the *Trial* story; out of the ordinary, very gentle. I don't think Dominic reads music. He would put a cue in possibly where I thought we wouldn't need one, and it would work very well, following the reasons why I thought it wouldn't work and making sure it didn't take away from the drama.

"The composer David Snell was initially contracted to develop a score for *Paradise Towers*. I don't know what went wrong, but the cues just didn't work. They ended abruptly, they didn't segue. I couldn't work out why. One was a bit wary, because obviously the producer had appointed the composer, but I went to John and said, 'This isn't working, They're not what I'm asking for, and I don't know how we're going to get it because it doesn't seem the right feel.' So we went to Keff McCulloch. Keff is absolutely the fastest composer I've ever worked with. He seems to be able to whip things up like that, which is very unnerving. He had to create a lot of musical cues very quickly, and did a fantastic job.

"*Fenric* just seemed to fall into place – it had everything going for it."

"Mark Ayres is a whiz-kid as well. He surprised and excited me, though he does tend to work very much on his own. You have a session where you chat, but he doesn't give you any idea of what he possibly might give you, so it's a lot newer. He would build and build and build on the moments. *The Curse of Fenric* had a larger scoring as well, he had a lot of scope to get some real heavy stuff coming through. He'd always be able to tell you why he developed it that way, and it would always be worked through as a symphony. Very clever. I've done a couple of other things with him."

Did Nick receive much feedback from fans of *Doctor Who* during his time on the show? "Well, John had become the focus of much of the fans' attention. I know that quite a lot of the fans felt that he let it go, that it went a bit *Comedy Playhouse* after a while. John is a very contained person. He has the gift of the gab when he's on a platform, and that isn't always what the fans want to hear. They want someone to say, 'No, possibly you're right. What should've happened . . .' But I can't see John ever doing that kind of thing. He may not have the right answer, but he'd always have an answer. It would be very prepared, and he would never get thrown by the fans rampaging in, whereas the rest of us would have crumbled at these sessions. It can be infuriating.

"I wouldn't want to bitch about a producer, because producers employ me and I work with them as closely as I can. I do find sometimes that a producer, although he has to look after the company's well-being, has to kick the company in the backside as well and make sure that their programme gets the right budgets, the right increases, more time. A story like *The Curse of Fenric* really should have had a little more time, and the time was there, it could have been converted, but John would not budge. He always prided himself on bringing the show in on time and budget, and although he was always on our side, he would cut corners, and I didn't feel he had to.

"We were doing the programme on a shoestring, and I don't know to this day why we should have been doing it that way. It was good television. The reason it started to go downhill was that we were making so many shortcuts and really not being allowed to do enough of the visualising, enough of the effects, because it needed an extra man here or a bit more money there. It always seemed to be down to the bare bones, and certainly I don't think that's the way to do it. You shouldn't try to sell it short. You came out of it thinking that you did what you felt was right at the time and what you could achieve. You weren't trying to do anything on the cheap, only what you were allowed to do."

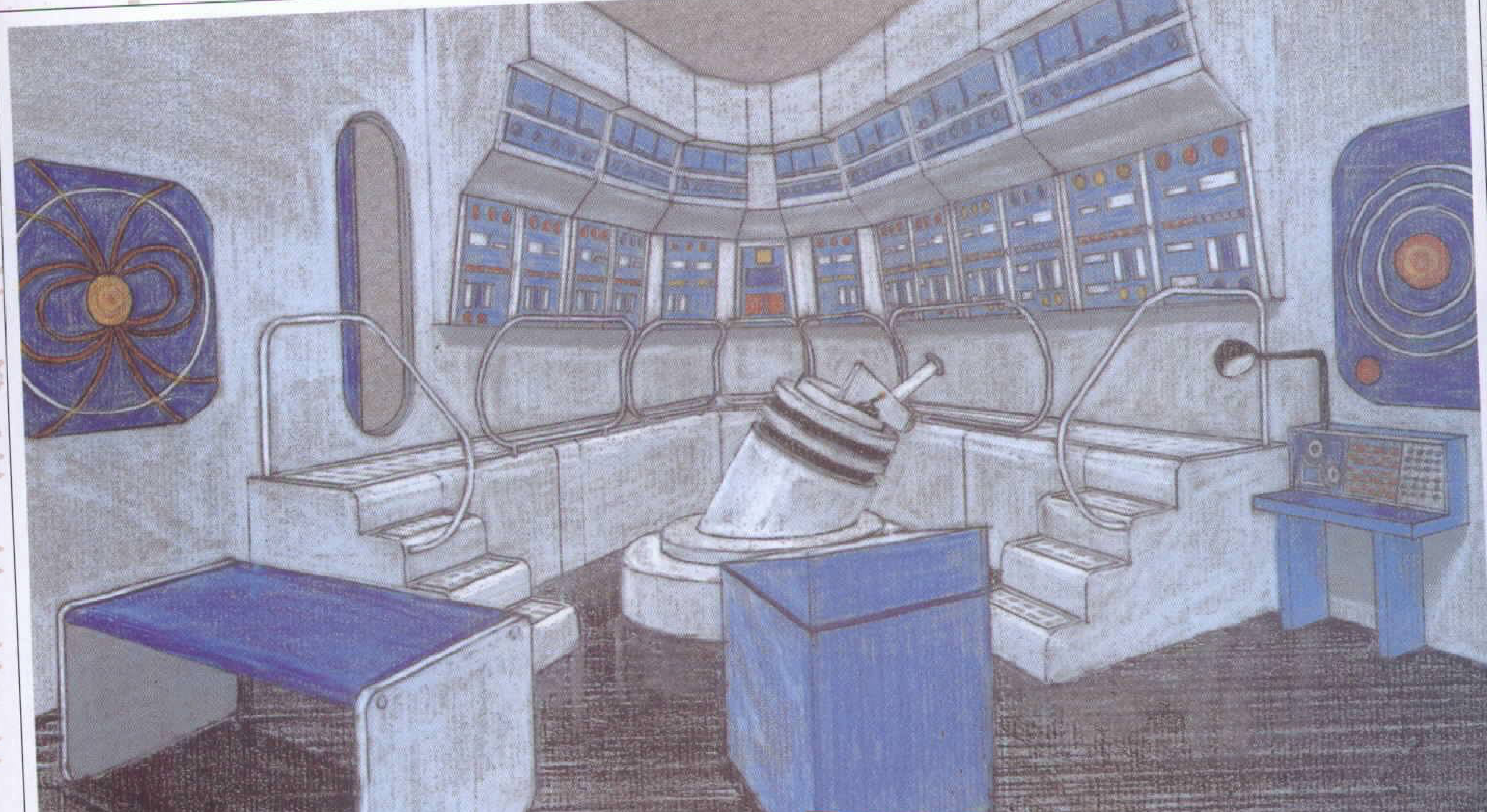
Nick's work over the last five years has included *The Bill*, *Boon*, *Lovejoy* and several Sky TV series. He remains a prolific and highly-regarded director. As the afternoon began to slip away, I asked him to sum up his feelings towards his work on *Doctor Who*.

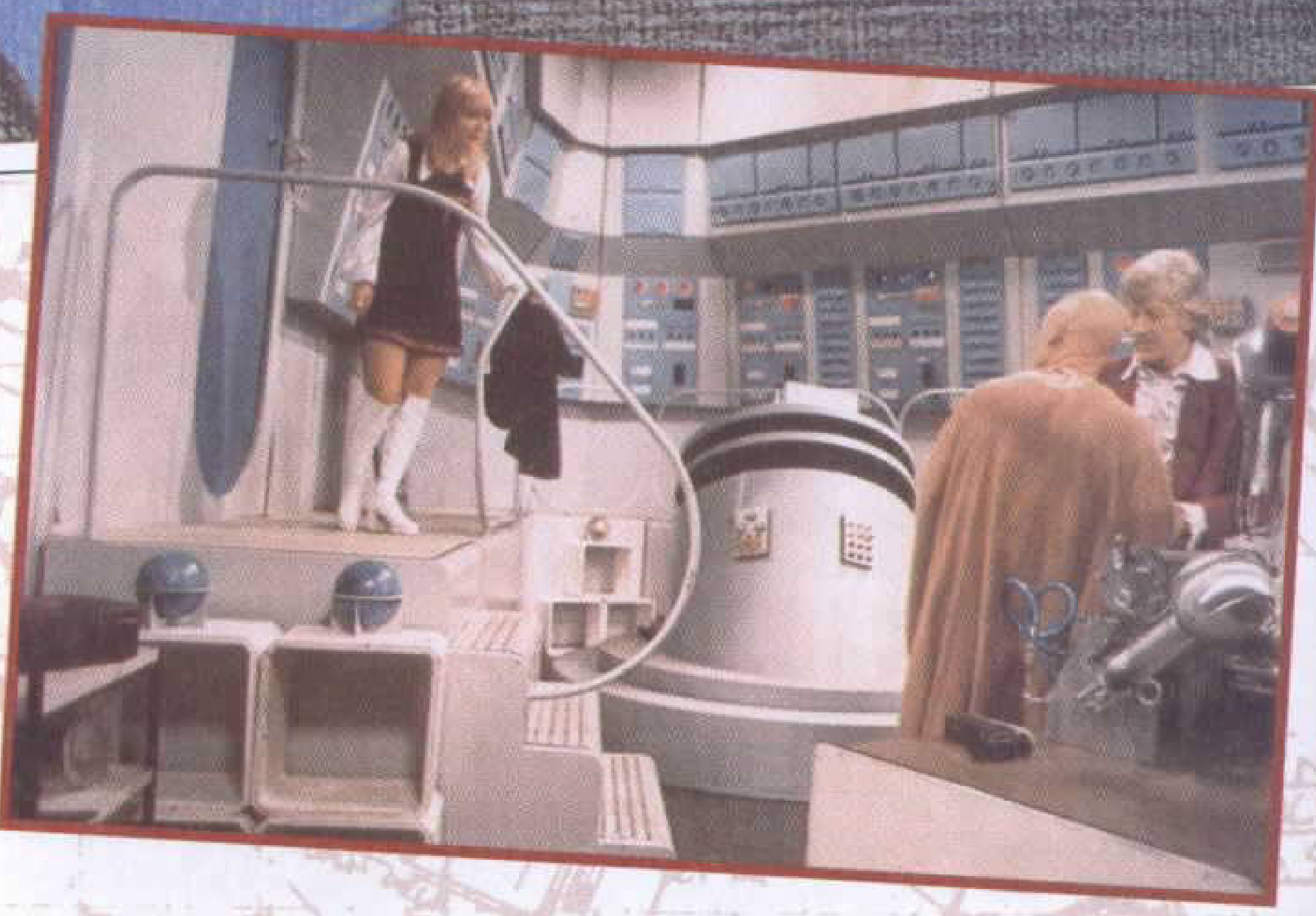
"I enjoyed having to be very inventive on the spur of the moment. I had to be a great PR person with the writers and with John Nathan-Turner and able to not take anything personally when moods changed. It was hell on earth sometimes. I used to have sleepless nights worrying about going into the television studio, especially after the first one. I didn't think I'd be able to get through another day like that, but somehow you did it because everyone pulls around you and John always cracked the whip. It was a roller coaster. Once you were on it, you couldn't get off until you'd done the five loops, but along the way there was lots of fun and lots of traumas and it was very exciting television to do. It was a great experience."

◆

Below: Nick Mallett today. Photo © Peter Griffiths

Marshalling Resources



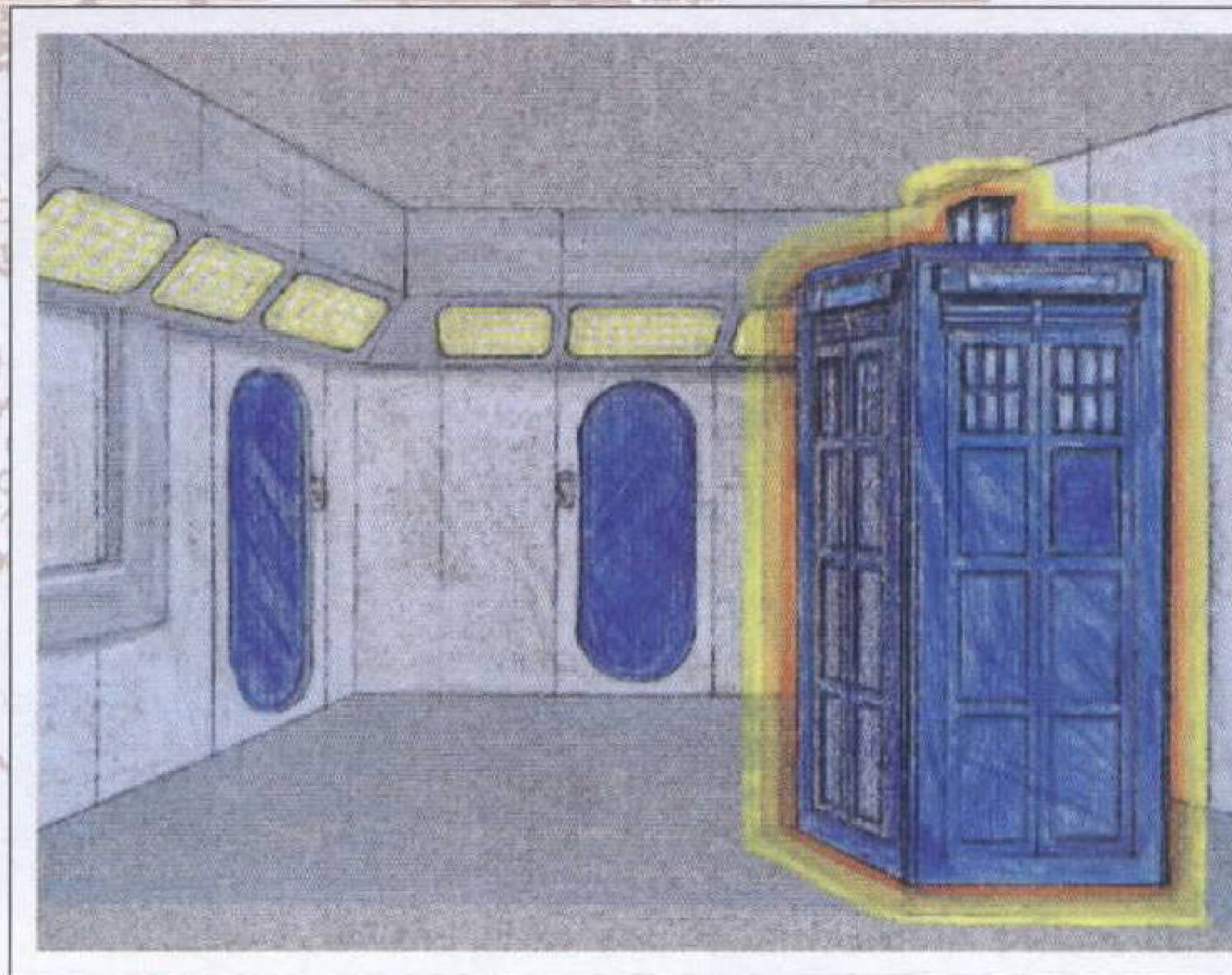


Jeremy Bear was the designer of *The Mutants*, the Season Nine *Doctor Who* adventure featured in this issue's Archive. He speaks to **Philip Newman** about Skybase, Solos and CSO.

"My career began with exhibition design," says Jeremy Bear, "but I went to the BBC in 1966 and was trained there really. I started off as an assistant designer, which basically entailed working with the designer, doing drawings for him and generally backing him up. It also involved working in the studio to help dress the set. We didn't have crews of design operatives then, so we used to do lots of the heavy dressing ourselves. Ray Cusick was the senior designer at the time, and I worked with him and Barry Newbery too. In fact, I think I probably did a *Doctor Who* with Barry, but I can't remember which it was. However, I do recall working with Stuart Walker as his assistant on one with the original Doctor Who, which was filmed in black and white at Riverside Studios [*The Savages*]. We had this sort of water-eroded rock – like Dutch cheese – in the studio, which we had copied from some rock in the South of France.

"Fortunately, they wanted lots of designers at that time, so I started to get actual design work quite soon, and became a fully-fledged designer within about eighteen months. It really was marvellous fun at the BBC in those days; it was like a big family. I mean, I used to take my daughter along to have a look when we were setting up, but you couldn't do anything like that nowadays because of health and safety. I remember there was always fun rivalry between the different designers; there used to be this 'critical' tour of the studios at lunchtimes, when everybody would form opinions and pass judgement on what was going on! It was a very exciting and challenging atmosphere. People say it's not so much fun now.

"It just happened that I was assigned to do *The Mutants*. Obviously, people used to go and talk to the design manager and try to influence him to give them something nice, but you never really knew if or when you might be given something. There used to be this big chart in his office with all the designers' names on it, and he used to pore over it for hours with the Head of Design. But I was delighted to do a *Doctor Who*! I mean, I'd always watched it, and I love anything to do with historical or science-fiction subjects, so it was great fun.



Obviously, I wanted to make my mark and do something that was different from what other designers had been doing, so it was a real challenge to design something totally new. Everybody working on *Doctor Who* was totally enthusiastic about it.

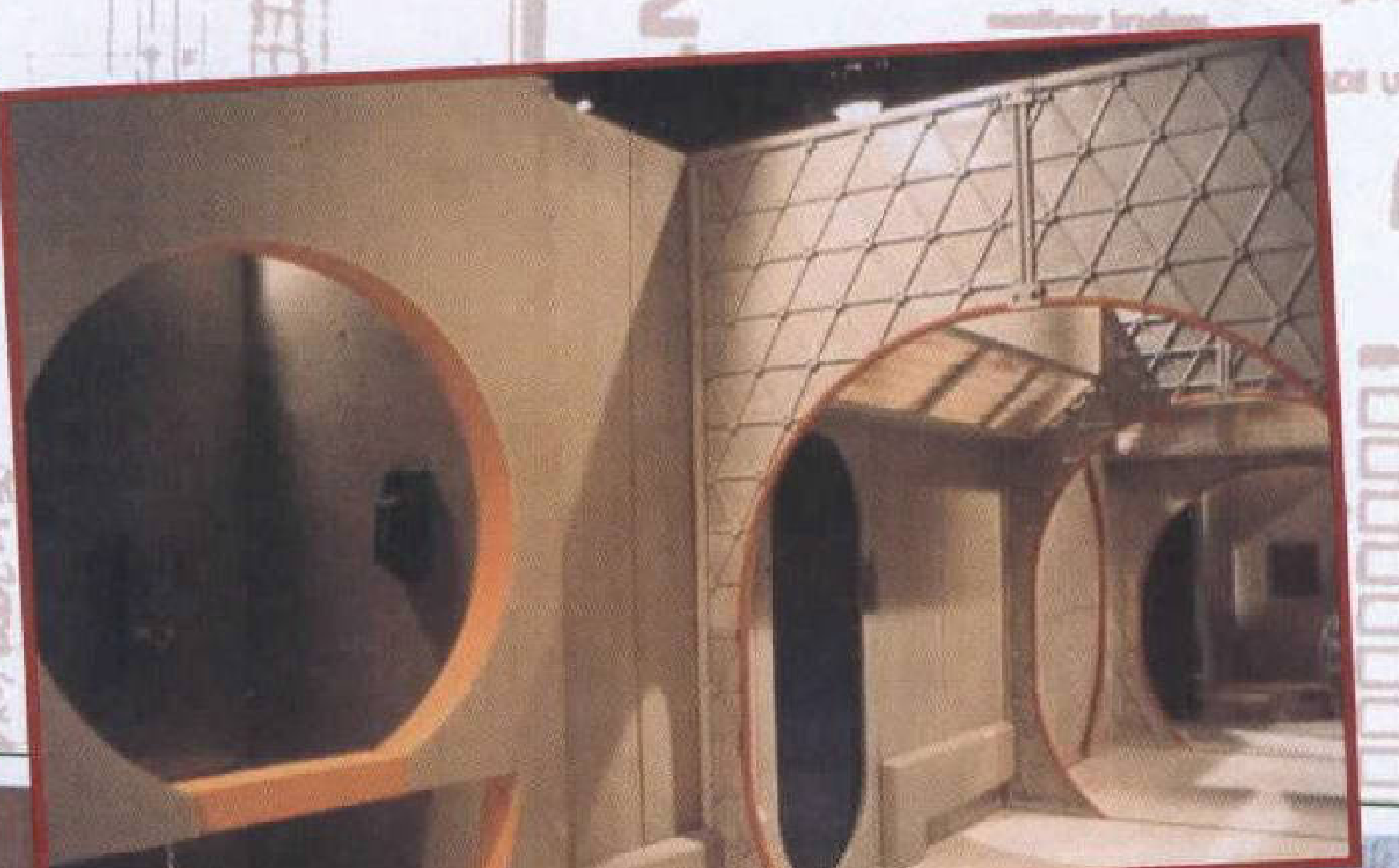
"We went down to Chislehurst Caves and I just smeared wallpaper paste and glitter onto the walls in various places to make it look glittery! I remember thinking the caves looked as though they would fall down – we kept finding these bits of chalk from the ceiling all around! We also went to a chalk quarry on the south side of the Thames where all the cement works are. All we took there were the smoke machines and the silver-sprayed plants to try to maintain continuity between the location footage and the studio. Everybody was always striving to create a complete 'look', even though it used to be quite difficult matching things shot on film to those shot on video in those days. In fact, Varan's hut wasn't taken on location at all, but was done in a corner of the studio; that's why there was all the fog, to tie it in with the film sequences. Incidentally, I adapted that hut from one I had used in one of the many episodes of *The Onedin Line* that I designed, but that was the sort of adaptation you used to have to make. I mean, lots of items – in fact, most of the things in the cave, like the duct louvres – came from stock and were then covered to look like metal and incorporated into the set.

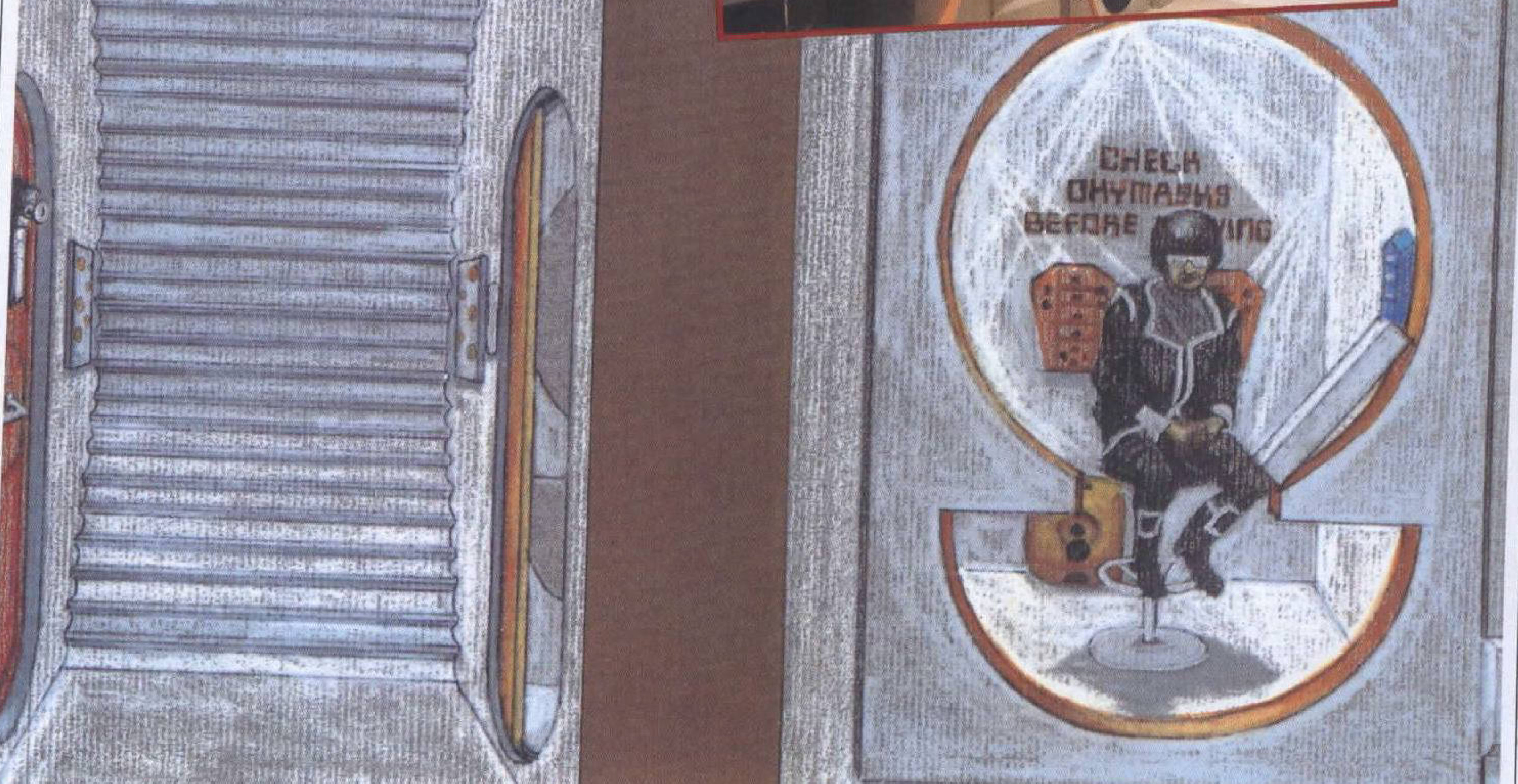
"When designing the Skybase, I was determined that it should look very different, so I used lots of bold, sculptural shapes that could also be made without costing too much; that's certainly true of the angled-console in the laboratory. In fact, although the laboratory looks huge, it was really quite a tiny set made in the shape of a 'V' – it was fun to design a set that, for once, wasn't just three flat walls! I also wanted to use quite bright colours wherever possible. Fortunately, everybody was more or less used to colour by 1972, and it wasn't like the early days when some bright colours had to be toned down with gauze because they didn't come out right on the cameras. Obviously, though, the decision to use blue in the set decor was taken at an early stage of the design, because they had to use CSO to make certain things materialise.

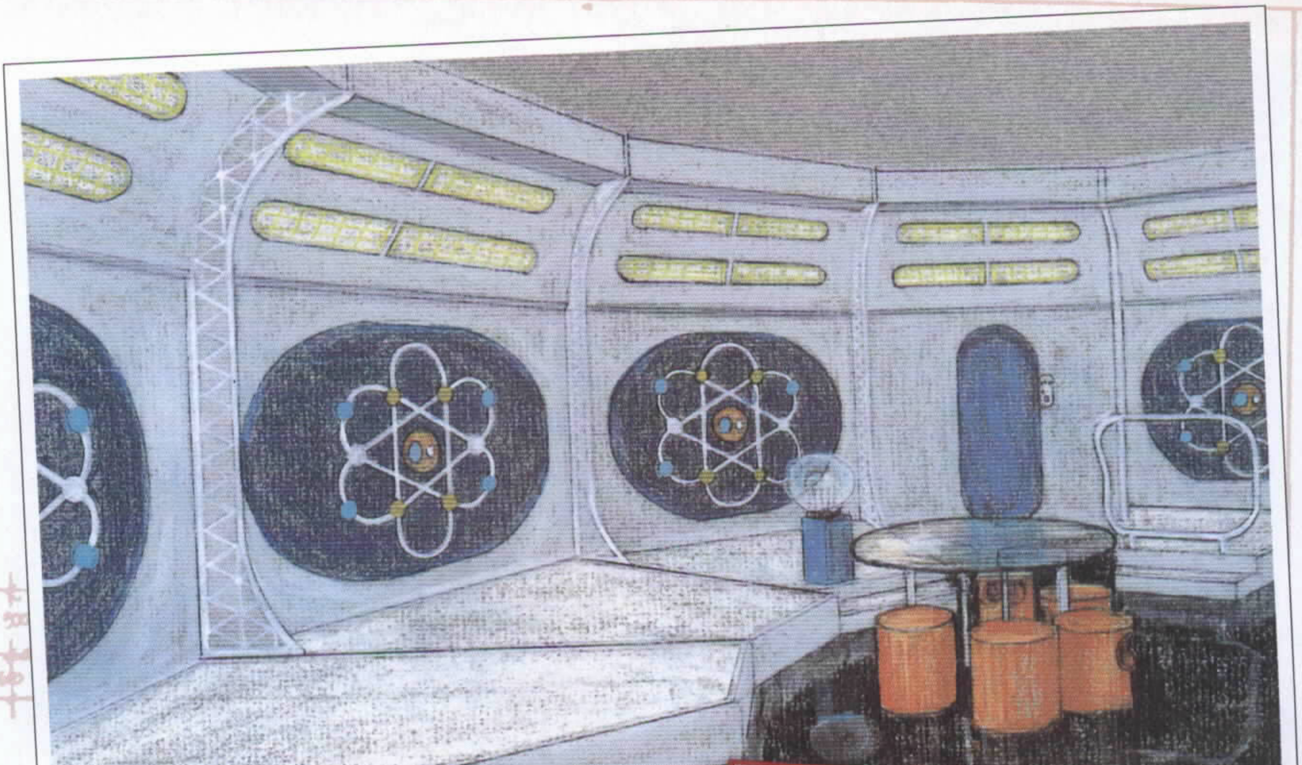
"Although the laboratory looks huge, it was really quite a tiny set made in the shape of a 'V'."

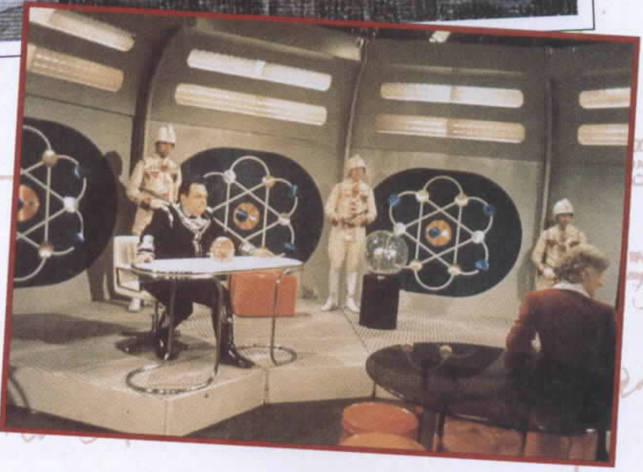
"I don't actually recall ever having a design or physical model of the space-station to work from, but I think I was suggesting that the Skybase was like a great circle, with the rooms being different parts of the circle, and the corridors winding around the central area where the transfer station was located. This layout also allowed the team to shoot the set in all sorts of different ways and see from one section to another. In any case, I'm sure I had very lengthy conversations with Christopher Barry about how the sets were going to fit in the studio and so on."

As Jeremy talked me through some of his design visuals, I recognised one particular element of the set design which has since become synonymous with BBC science-fiction. I was surprised to discover that it actually made its debut in *The Mutants*: "I didn't want the space station to look too heavy – I wanted light structures – so I came up with a design for a triangular-shaped cellular structure for the walls, which we made up from sheets of moulded PVC. It was based on a design scheme that I discovered the Americans had drawn up for their various space station projects. I know it's been used countless times on television since, in *Doctor Who*, *Blake's 7* and others, but I started it!"

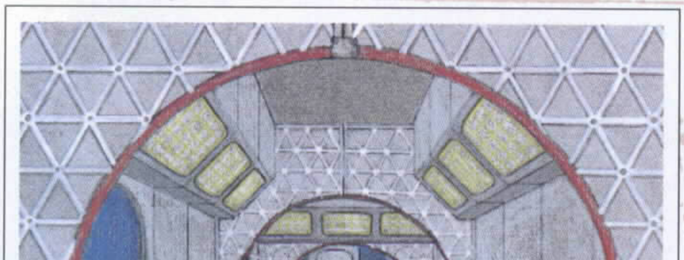








Other aspects of his designs for Skybase were equally innovative, both in concept and construction. "The transfer cubicles had a clear front panel, so you could see whoever was inside but, unlike *Star Trek*, the actors didn't have to stand there waiting to be dematerialised. Each booth actually had an internally revolving door, so the actor inside could push this door round and disappear from view quite quickly. I also wanted sliding doors which could be 'activated' by a hand-print I designed. All the actors had to do was put one of their hands against the marks on the plate, and the prop boys would slide the doors open as though they were mechanical. I think that was some time before palm-print opening actually became a reality, too! You see, designers on *Doctor Who* could invent all of that – the whole ambience, the style, everything – because what was written in the scripts was not especially specific as to how it should look at all. I mean, with regards to the whole 'look' of the show, everybody used to try extremely hard to produce something that was really interesting with quite small budgets."



Jeremy's association with *Doctor Who* didn't end with *The Mutants*, however, for in 1975 he was asked to design the six-part finale to Season Thirteen, *The Seeds of Doom*. Unfortunately, things didn't turn out quite as he expected. "I started the design work on *The Seeds of Doom* – I designed all the Antarctic base sets and a model – but then I became ill, and the producer decided that Roger Murray-Leach should take over and finish it. I was only away for three weeks, but they had to do that, to enable the production to proceed as scheduled. It isn't true that the Antarctic episodes were added later; they were always a part of the story, at least from the point when I joined the show. But I was really fed up that I couldn't finish it, because it had been such fun finding out about Arctic stations; I'd gone back through my collection of National Geographics which had all sorts of useful pictures for reference."

In 1978, after twelve years at the BBC, Jeremy decided that the time had come to move on to pastures new. "I went to Yorkshire Television where I became Head of Design after a year. I left Yorkshire in 1989 and went freelance. Since then, I've done lots of things for Sky TV and a whole lot of short films for various people."

◆

We should like to thank Jeremy Bear for his permission to print the selection of design drawings and photographs from The Mutants *reproduced here.*

"I came up with a design for a triangular-shaped cellular structure for the walls, which has been used countless times on television since, in *Doctor Who, Blake's 7* and others, but I started it!"

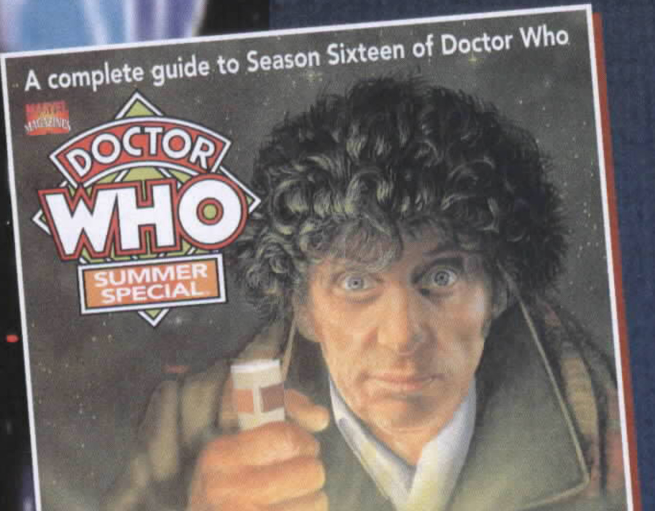
TWO GREAT SUMMER SPECIALS FROM MARVEL

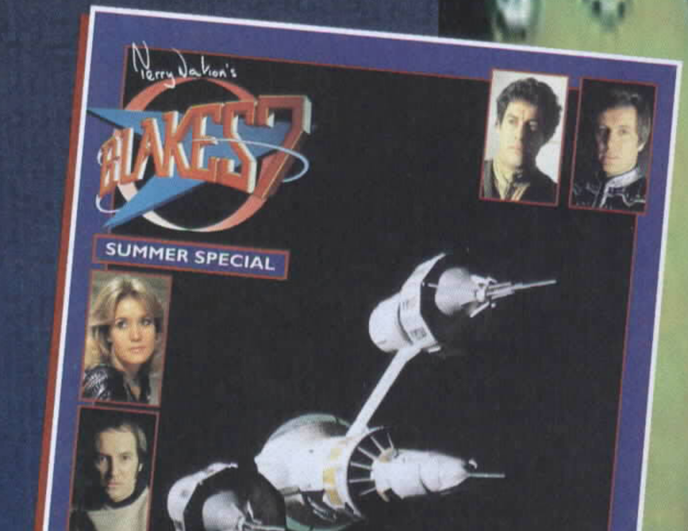
THE 1995 DOCTOR WHO SUMMER SPECIAL

The complete guide to Season Sixteen, the Key to Time stories

THE 1995 BLAKE'S 7 SUMMER SPECIAL

The complete guide to this classic BBC science-fiction series


A complete guide to Season Sixteen of Doctor Who
MARVEL MAGAZINES
DOCTOR WHO
SUMMER SPECIAL
£2.99 • $5.95
Join the Doctor on his quest for the Key to Time


Terry Nation's
BLAKES 7
SUMMER SPECIAL

MARVEL MAGAZINES

Available now from all good newsagents

£2.99

Video Diary

The Doctors – 30 Years of Time Travel and Beyond is the new *Doctor Who* video documentary planned for release by MasterVision Video in late September. Author **Adrian Rigelsford** recalls his experiences during its production.

"That gentleman over there, he's not wearing a security pass! What's his name?"

"It's a Cyberman . . ."

"Right. Give him this badge, tell him to wear it at all times while he's in the factory grounds and make sure he hands it in at the main gate when he leaves . . ."

After handing me a plastic tag with the words 'Visitor – Mr A Cyberman' scribbled underneath the Guinness Brewery card held within, the security guard about-turned and began to walk briskly back towards the gatehouse. As an afterthought, he turned back and asked for what must have been the fifth or sixth time since our camera crew arrived . . .

"Are you sure Katy Manning's not coming?"

"Quite sure."

"Pity. Nice legs. Don't suppose a Dalek would appreciate that sort of thing . . ."

Sometimes memories of *Doctor Who* can break through the soul of even the most hardened of bureaucrats. The fact that a Cyberman was busy strangling the Managing Director of Guinness UK for a photo-call was obviously of little interest to the guard. His mind was elsewhere, dreaming a little daydream about Jo Grant's lower limbs, his thoughts inducing what could technically pass for a half-smile.

As it turned out, her absence was compensated for by the arrival of Wendy Padbury. The brewery had been used extensively by director Douglas Camfield as a location for *The Invasion* in September 1968 and, joined by Sally Faulkner (Isobel Watkins), Wendy was back at the site of the Cyber-battle for the first time in over twenty-six years.

"Okay, walk away from the camera, stop and look around, react as though you've seen a Cyberman and run . . ."

Above: Sally Faulkner and Wendy Padbury revisit the location for *The Invasion* after twenty-seven years . . . Photo © Adrian Rigelsford

Right: Sylvester McCoy remembers his time as the Seventh Doctor. Photo © Robin Prichard

Far right, above: Script writers Pip and Jane Baker discuss over thirty years of *Doctor Who* with Sixth Doctor Colin Baker. Photos © Adrian Rigelsford

Far right: Sophie Aldred in the new video production. Photo © Robin Prichard

This was Bill Baggs, our director, putting his interviewees through their paces. They turned, they screamed and they ran . . . And ran . . . And ran until they vanished over the horizon. Nobody had managed to shout 'cut!', because they were too busy trying to stifle the laughter that had resulted from this spectacle.

Alerted by the screaming, our friendly neighbourhood security guard had now returned. "Who's the one with the blonde hair . . ?"

"Wendy Padbury."

"I don't remember her . . ."

Recalling how the guard's memory circuits worked on the principle of putting names to legs rather than faces, I tried to assist. "The one in the miniskirts and hot-pants."

Due to popular demand, the half-smile now made a return appearance. "Oh, yeah . . . Yeah . . . Zoe, wasn't it?"

This was Day Five of a ten-day recording schedule for a new video documentary entitled *The Doctors – 30 Years of Time Travel and Beyond.* If the title seems vaguely familiar, it's probably because it's practically the same as that of a certain book I wrote for Boxtree last year, and that self-same text is what the documentary is based on, hence my involvement. But how did it come about?

"Great idea! Let's get as many of the people you interviewed as we can together, film them in anecdote mode, and see if we can make a programme out of it . . ."

It was one of those 'Let's-make-a-movie-out-of-your-book' phone-calls that every author dreams of – but working in the shadow of Kevin Davies' incredible achievement with *More Than 30 Years in the TARDIS* was not an enticing prospect. Any new project would immediately be compared and contrasted and, with this being an unofficial venture, there was no immediate access to the wealth of material that Kevin had at his fingertips. But to misquote an old saying, 'There's more than one way to skin a Dalek'.

The voice at the other end of the phone was Gary Shoefield, head of MasterVision Video, and when he said there was room in the market for a new video, I wasn't going to argue. This was the man who first put *Thunderbirds, Captain Scarlett* and *The Avengers* on video, and was so successful with his work on the video release of *The Prisoner* that it won him the admiration of Patrick MacGoohan, who then took him on as his personal manager. The most important thing was, however, the fact that he was offering the financial resources needed to make his idea become a reality.

MOVING PICTURES

With Bill Baggs on board as director, the first task was to find some illustrative material from the series, preferably some that moved. Although there were plenty of photographs to hand from all eras of the series, there was no feasible way to use clips from the episodes themselves. Home movies were the next best option, but the question was, did any exist and if so, where?

With a helpful finger from the redoubtable Mr Davies pointing us in the right direction, colour footage was soon unearthed from the location filming of *The Smugglers, The Abominable Snowmen, The Dæmons* and *Shada.* Phone-calls were made to several key figures who had not spoken on screen before about their involvement with the series, such as Shaun Sutton, Head of Serials at the BBC throughout the late Sixties and one of the people who cast Patrick Troughton. In the late Seventies he took over as producer of the BBC's Shakespearian adaptations and, while I was trying to coax him to appear in front of the cameras, this story sprang to his mind.

"I remember when we were doing *Comedy of Errors,* and we had Roger Daltrey and Dame Wendy Hiller in the cast, who came up to me and said, 'Shaun, I'm terribly embarrassed about this, but could you tell me exactly when this Mr Daltrey was Doctor Who?' She'd got the wrong end of the stick completely!"

The next main recording session took place in the main theatre of BAFTA in Central London, with Caroline John and Nicholas Courtney. Their friendly banter as they flicked through photographs actually changed the course and shape of the whole production. It was clear that putting two personalities on screen together and just letting them chat worked. It was something that hadn't been tried that often, with the standard interviewer/interviewee set-up being the usual approach. Plans were quickly put into operation to try and stage similar situations for the recording days to follow.

David Maloney was next in front of the lens, talking outside MOMI on the South Bank complex. His earliest memory of working on *Doctor Who* goes back to *The Romans* . . .

"William Hartnell had this elaborately carved, knobbly walking stick, covered in emblems and symbols, which he absolutely treasured and it was quite clear that his wrath would know no bounds if ever one of the production assistants was unfortunate enough to lose it. So that's exactly what one did, and a frantic weekend was spent with one of the prop guys recarving a replica, working from some continuity shots of the stick, so that by the time recording began the following week, the stick was back and Hartnell never knew the difference!"

With Maloney's directing credits spanning the Second to Fourth Doctors, his contribution was essential and very revealing. By the afternoon of that day, Sylvester McCoy had arrived to record his contribution. Rather than head back to the South Bank, I pointed out that Theed Street, where a vast bulk of *Remembrance of the Daleks* was shot, was quite close by. Everyone was duly packed into a taxi and, as we arrived, Sylvester started pointing excitedly as memories flooded back and sites were recognised. Ratcliffe's yard from the story was soon located, and by a stroke of luck, the owners turned up and we were allowed to let Sylvester run riot, pointing out where George Sewell died, etc, before the gates were shut on the yard for a seemingly final time. The demolition men were due to arrive that afternoon to knock it down. According to Sylvester, the 'Rambo Dalek' had already tried to do that several years earlier, successfully melting the 'Dalek droopy bits' in the process (Translation: Rambo Dalek = Special Weapons Dalek. Dalek droopy bits = eye stalks and sucker arms melted when the explosion in the yard was staged in 1988).

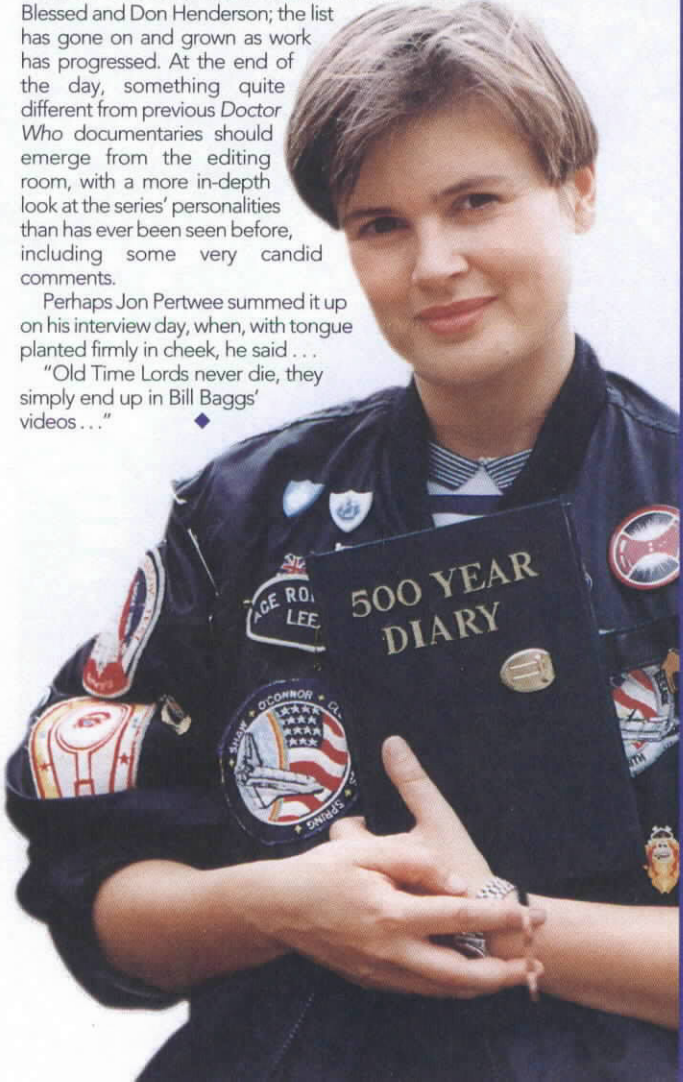
The next day was spent working around the BBC Visual Effects Workshop, with Tony Harding, Peter Wragg and Mike Tucker all going over past work on *Doctor Who*. By the afternoon the first of our staged 'Double Acts' was carried out, with Mike showing *Ghost Light*'s Ian Hogg around the workshop.

Colin Baker with Pip and Jane Baker; Peter Davison and Mark Strickson; Shaun Sutton with Brian Blessed and Don Henderson; the list has gone on and grown as work has progressed. At the end of the day, something quite different from previous *Doctor Who* documentaries should emerge from the editing room, with a more in-depth look at the series' personalities than has ever been seen before, including some very candid comments.

Perhaps Jon Pertwee summed it up on his interview day, when, with tongue planted firmly in cheek, he said . . .

"Old Time Lords never die, they simply end up in Bill Baggs' videos . . ."

◆



THE DOCTORS

30 YEARS OF TIME TRAVEL AND BEYOND

MAIL-ORDER VIDEO OFFER

LIMITED EDITION EXTENDED VERSION

EXCLUSIVE TO READERS OF DOCTOR WHO MAGAZINE

Total running time: 80 mins

Twenty minutes longer than the standard High Street edition

UK price incl. p&p and VAT £13.99

Overseas price incl. p&p £14.99 or US$23.99

ORDER YOUR COPY NOW

OFFER ENDS 25th SEPTEMBER 1995

TICK YOUR FORMAT OPTION **QUANTITY**

VHS PAL ☐ ☐

VHS NTSC ☐ ☐

TOTAL NUMBER OF COPIES ☐

TOTAL AMOUNT DUE ☐

BY CHEQUE

UK ORDERS ONLY

I enclose a cheque to the value of £ ☐

made payable to **THE DOCTORS OFFER**

BY CREDIT CARD – VISA, ACCESS/MASTERCARD

UK AND OVERSEAS ORDERS

Please debit my VISA, ACCESS/MASTERCARD credit card number

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry date on card ☐

Signature ☐

Name of cardholder

Credit card account address

Town/City

Country Postcode/Zip code

Delivery address *if different from above or paying by cheque*

Name

Address

Town/City

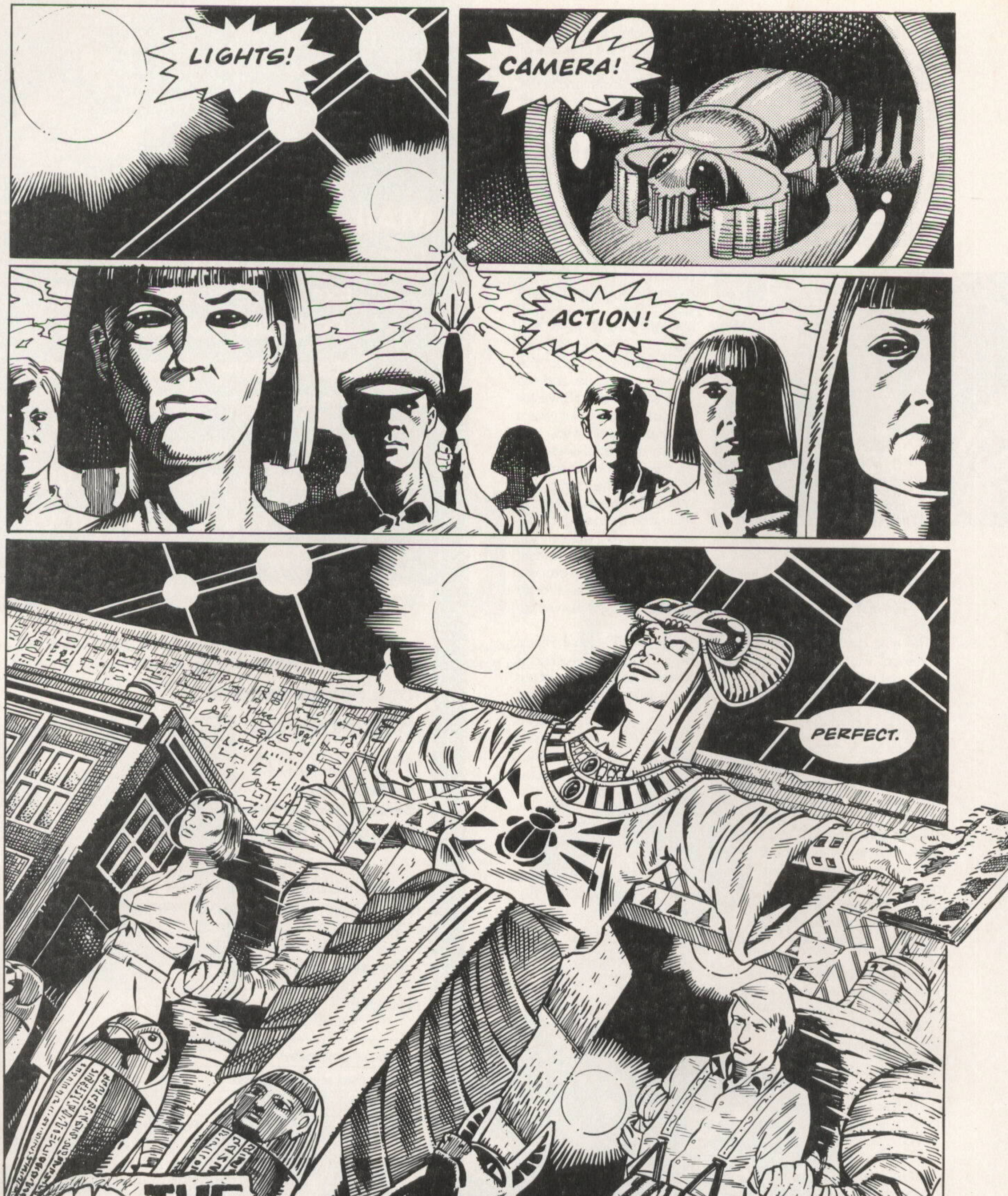
Country Postcode/Zip code

Daytime telephone number

Send your order (including cheque or credit card payment) to:

THE DOCTORS OFFER
PO BOX 1790
MARLOW
BUCKINGHAMSHIRE
SL7 2RS
ENGLAND

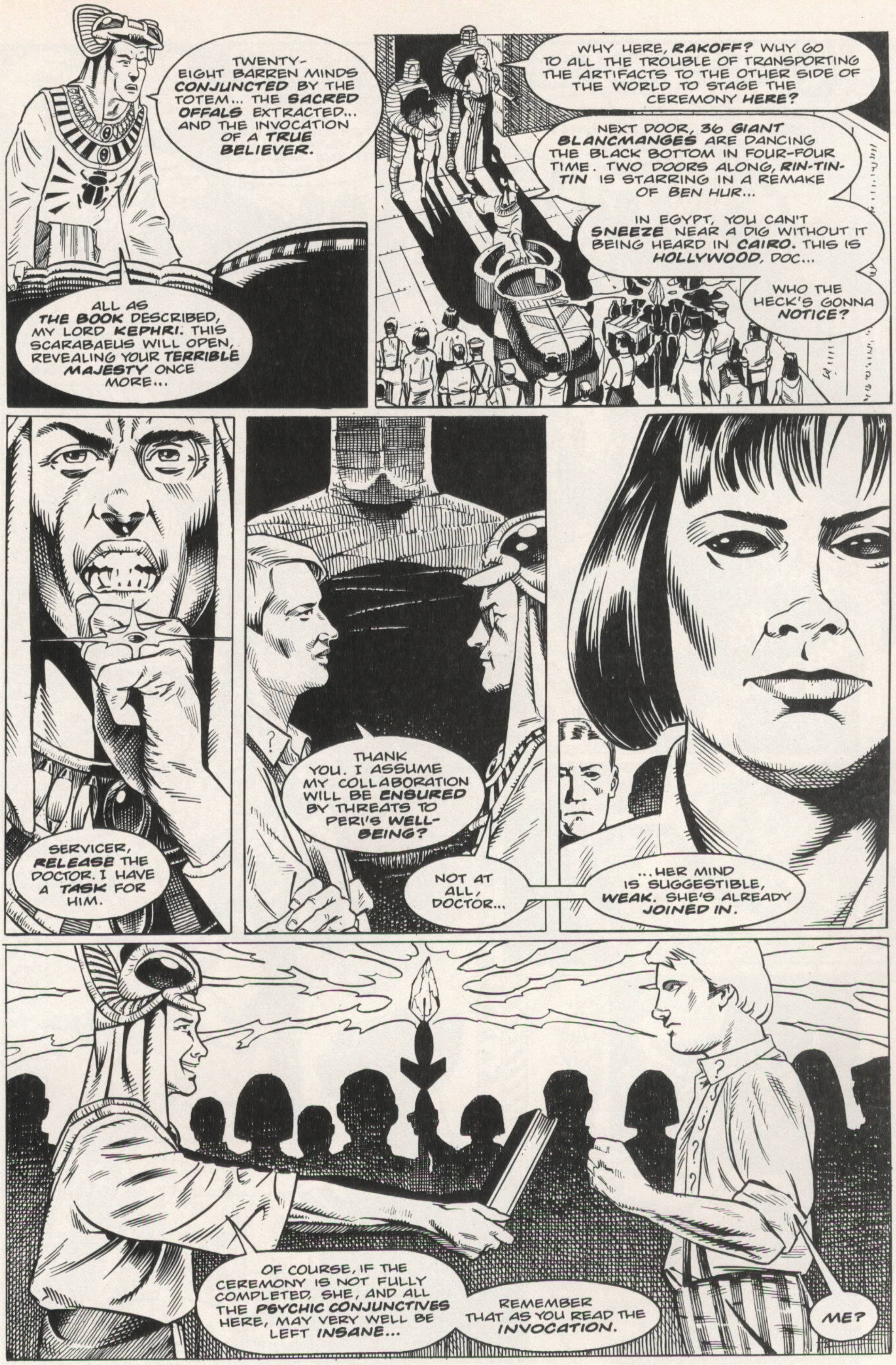
CREDIT CARD HOTLINE: +44 (0)149 444955
CREDIT CARD FAX: +44 (0)1628 487377

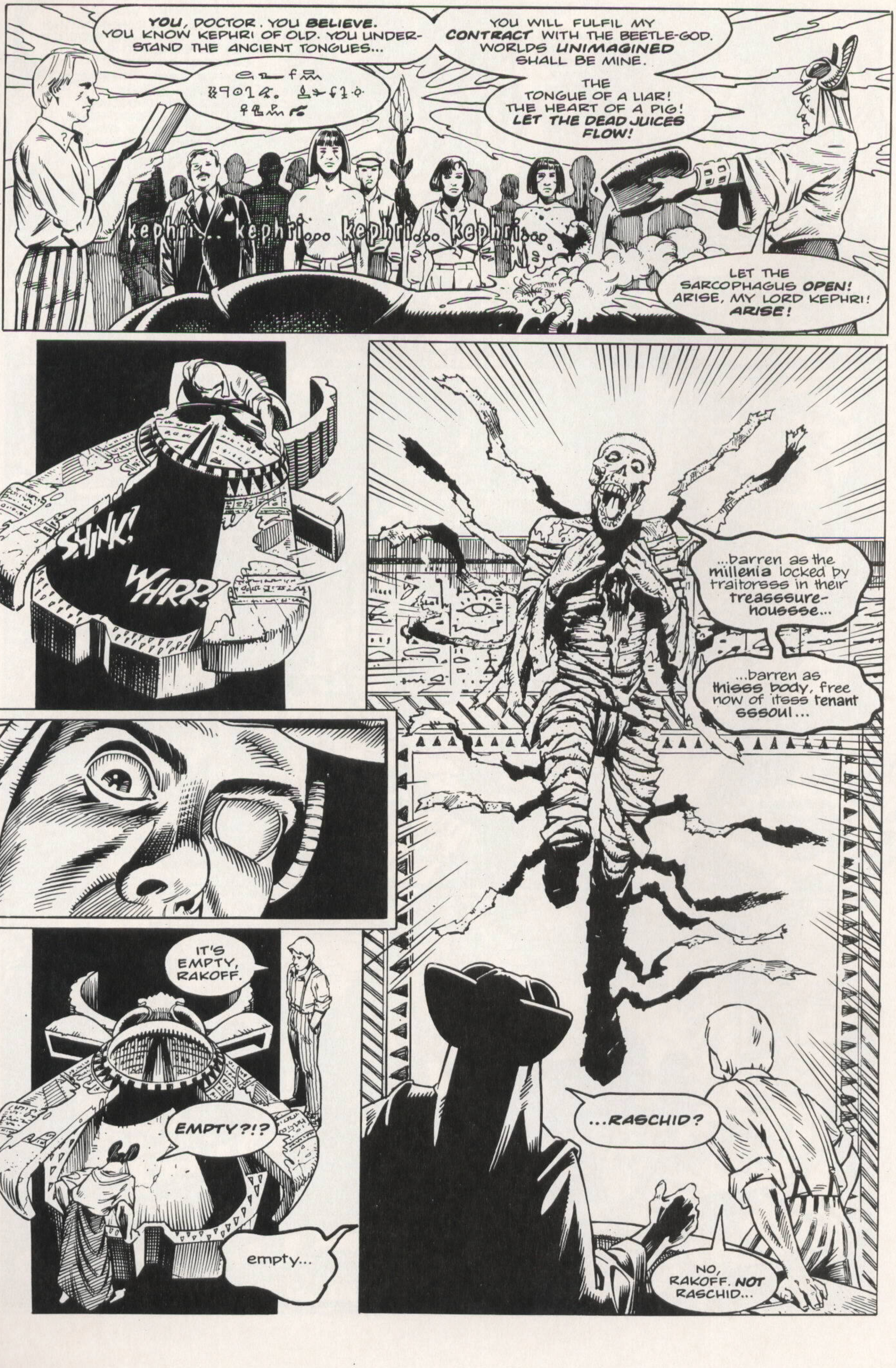

LIGHTS!
CAMERA!
ACTION!
PERFECT.

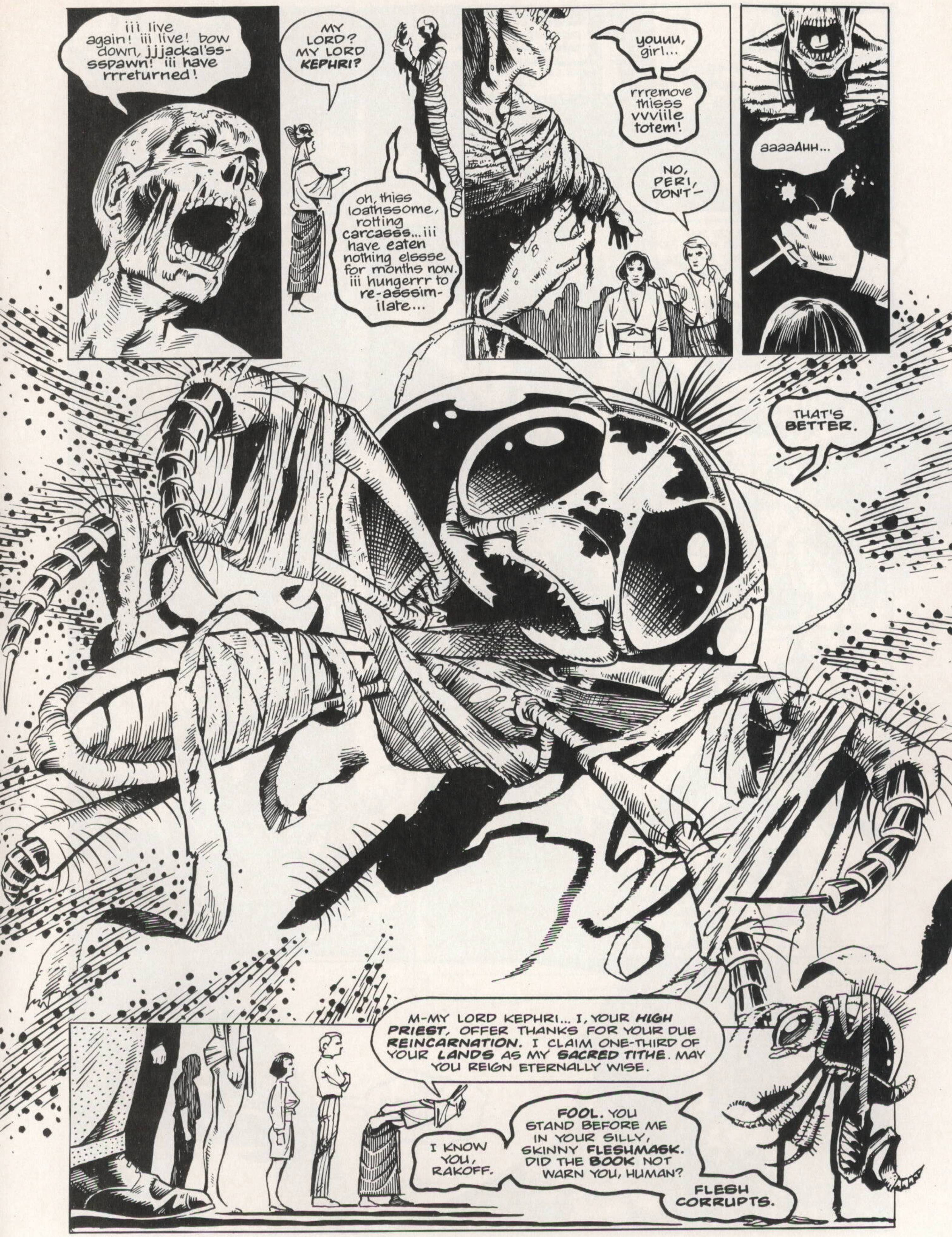
THE CURSE OF THE SCARAB

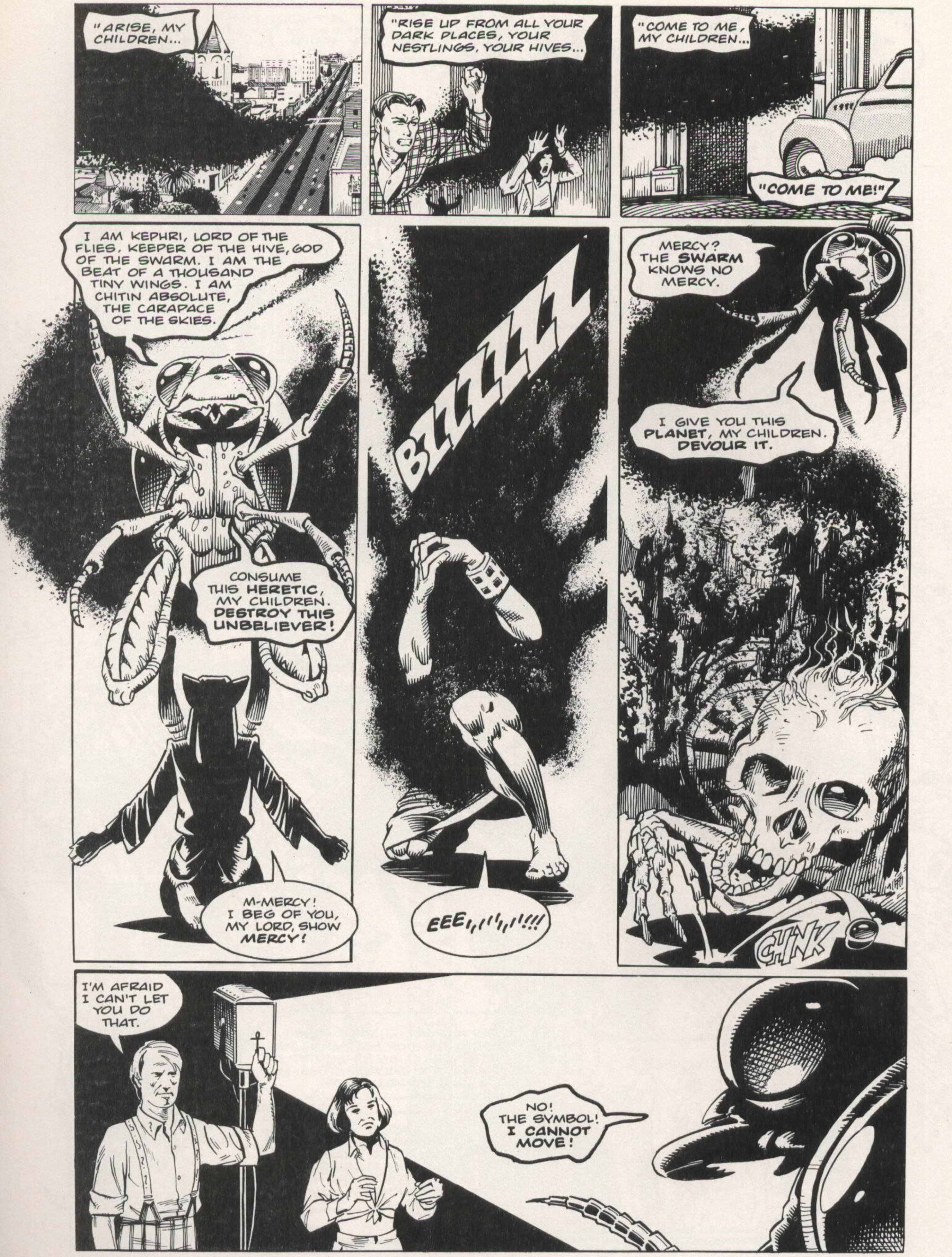
PART THREE

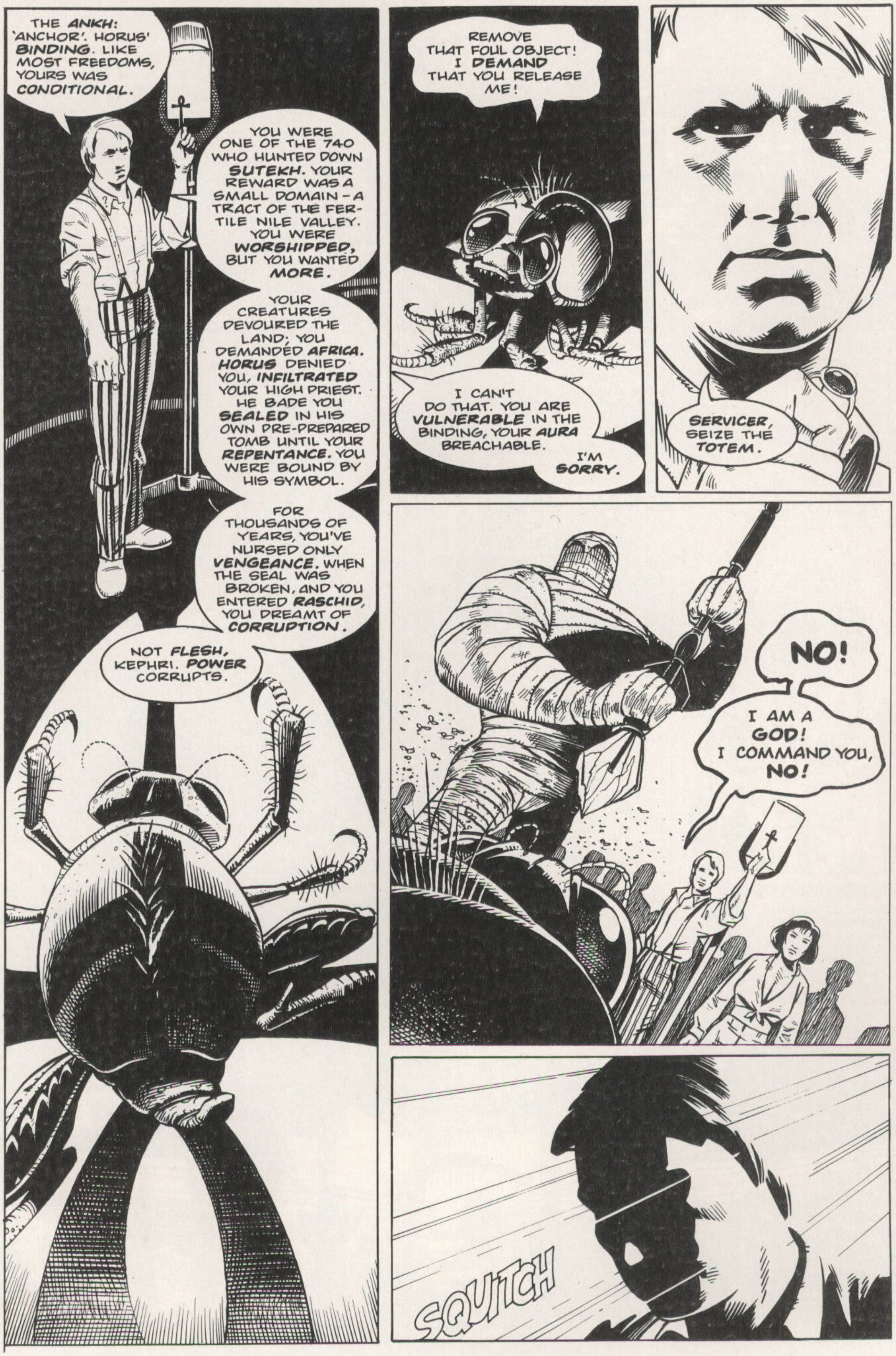
STORY: ALAN BARNES
ART: MARTIN GERAGHTY
LETTERING: ELITTA FELL
EDITOR: GARY GILLATT

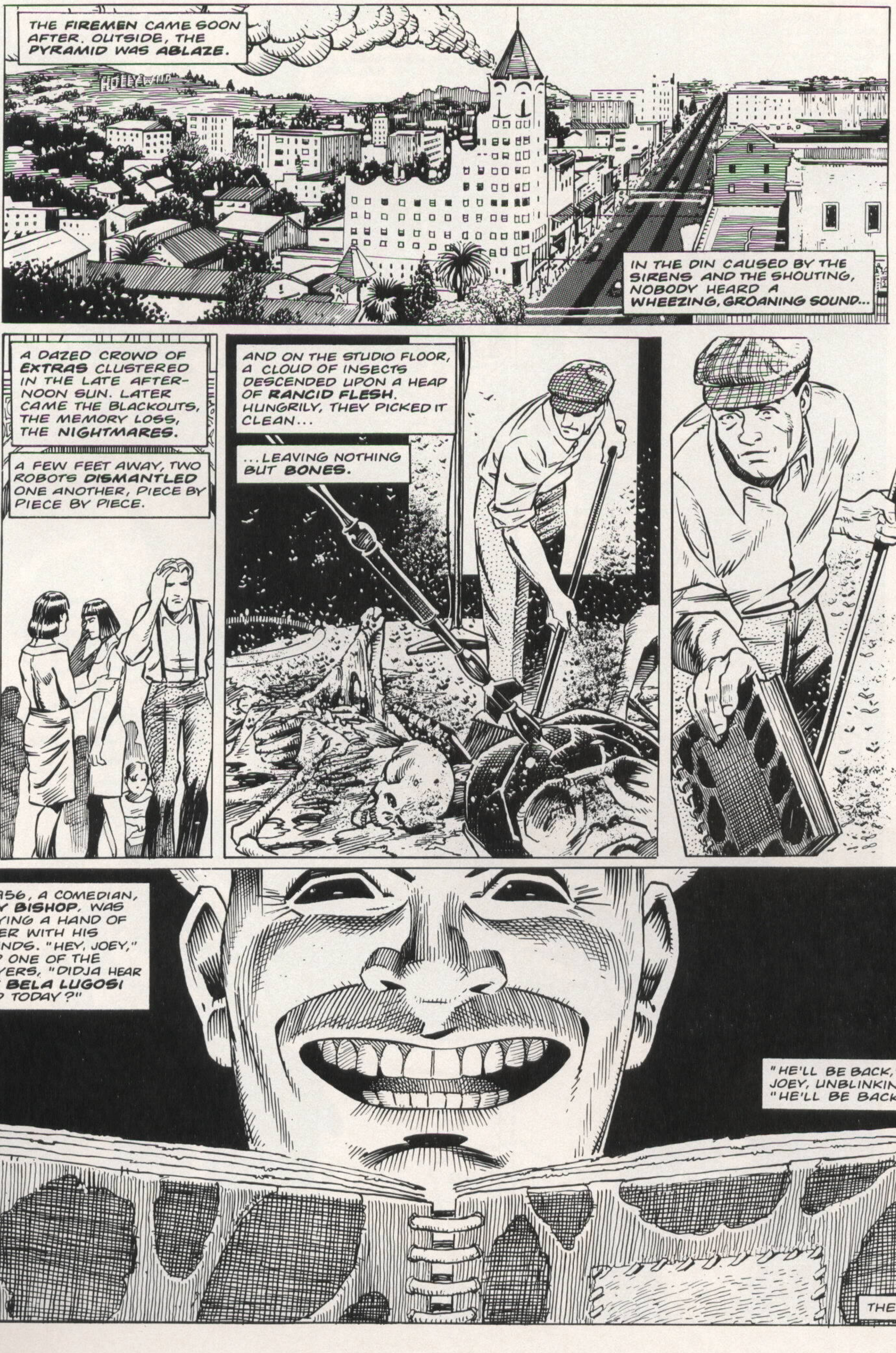

TWENTY-EIGHT BARREN MINDS **CONJUNCTED** BY THE TOTEM... THE **SACRED OFFALS** EXTRACTED... AND THE INVOCATION OF A **TRUE BELIEVER**.
ALL AS **THE BOOK** DESCRIBED, MY LORD **KEPHRI**. THIS SCARABAEUS WILL OPEN, REVEALING YOUR **TERRIBLE MAJESTY** ONCE MORE...
WHY HERE, **RAKOFF**? WHY GO TO ALL THE TROUBLE OF TRANSPORTING THE ARTIFACTS TO THE OTHER SIDE OF THE WORLD TO STAGE THE CEREMONY **HERE?**
NEXT DOOR, **36 GIANT BLANCMANGES** ARE DANCING THE BLACK BOTTOM IN FOUR-FOUR TIME. TWO DOORS ALONG, **RIN-TIN-TIN** IS STARRING IN A REMAKE OF BEN HUR...
IN EGYPT, YOU CAN'T **SNEEZE** NEAR A DIG WITHOUT IT BEING HEARD IN **CAIRO**. THIS IS **HOLLYWOOD**, DOC...
WHO THE HECK'S GONNA **NOTICE?**
SERVICER, **RELEASE** THE DOCTOR. I HAVE A **TASK** FOR HIM.
THANK YOU. I ASSUME MY COLLABORATION WILL BE **ENSURED** BY THREATS TO PERI'S **WELL-BEING?**
NOT AT ALL, DOCTOR...
...HER MIND IS SUGGESTIBLE, **WEAK**. SHE'S ALREADY **JOINED IN**.
OF COURSE, IF THE CEREMONY IS NOT FULLY COMPLETED, SHE, AND ALL THE **PSYCHIC CONJUNCTIVES** HERE, MAY VERY WELL BE LEFT **INSANE**...
REMEMBER THAT AS YOU READ THE **INVOCATION**.
ME?


YOU, DOCTOR. YOU BELIEVE. YOU KNOW KEPHRI OF OLD. YOU UNDERSTAND THE ANCIENT TONGUES...
YOU WILL FULFIL MY CONTRACT WITH THE BEETLE-GOD. WORLDS UNIMAGINED SHALL BE MINE.
THE TONGUE OF A LIAR! THE HEART OF A PIG! LET THE DEAD JUICES FLOW!
kephri... kephri... kephri... kephri...
LET THE SARCOPHAGUS OPEN! ARISE, MY LORD KEPHRI! ARISE!
SHINK!
WHIRR!
...barren as the millenia locked by traitorsss in their treasssure-houssse...
...barren as thisss body, free now of itsss tenant sssoul...
IT'S EMPTY, RAKOFF.
EMPTY?!?
empty...
...RASCHID?
NO, RAKOFF. NOT RASCHID...

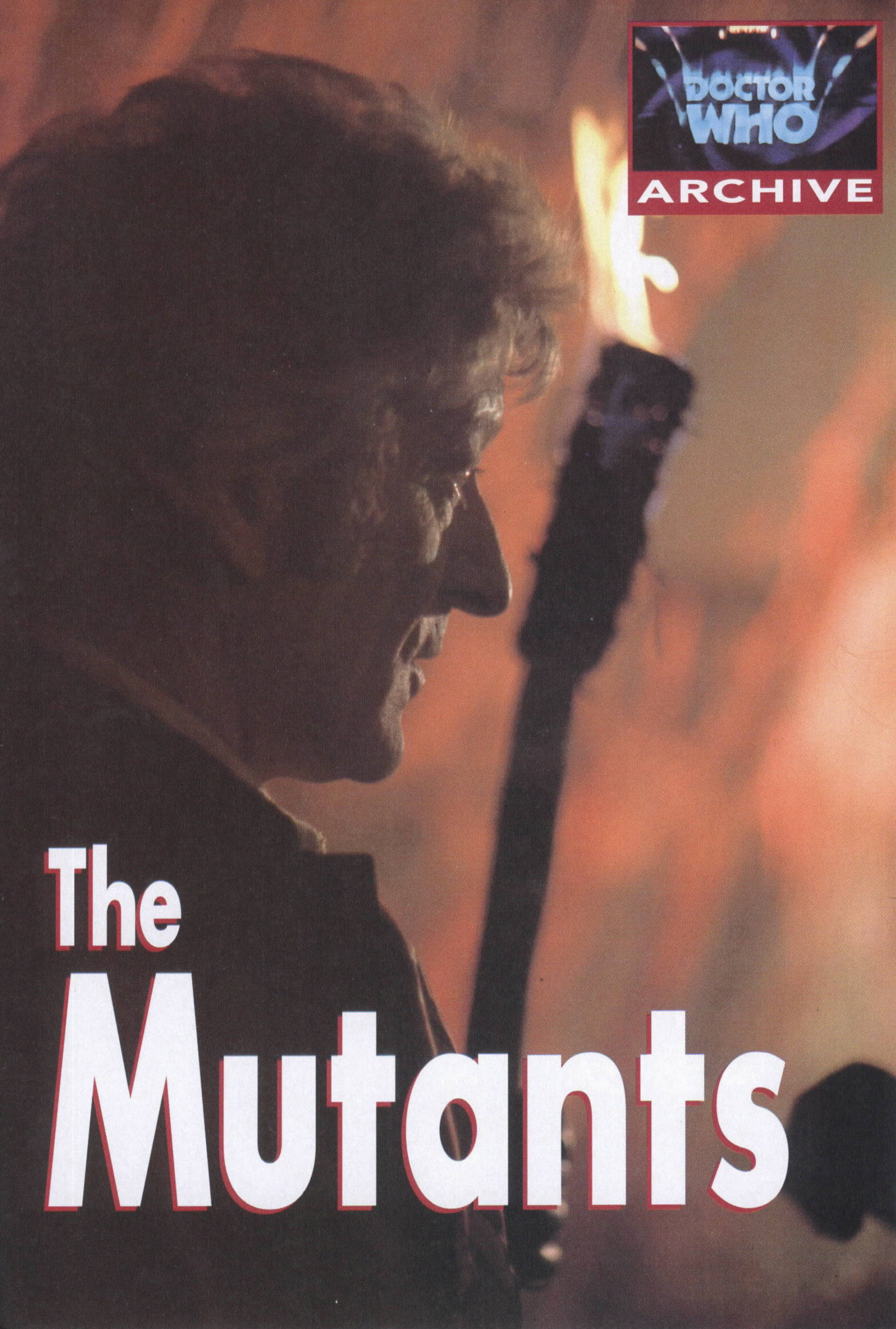

iii live again! iii live! bow down, jjjackal'ss-sspawn! iii have rrreturned!
MY LORD? MY LORD **KEPHRI?**
oh, thiss loathssome, rotting carcasss...iii have eaten nothing elssse for months now. iii hungerrr to re-asssimilate...
youuu, girl...
rrremove thisss vvviile totem!
NO, PERI, DON'T–
aaaaAHH...
THAT'S **BETTER.**
M-MY LORD KEPHRI... I, YOUR **HIGH PRIEST**, OFFER THANKS FOR YOUR DUE **REINCARNATION**. I CLAIM ONE-THIRD OF YOUR **LANDS** AS MY **SACRED TITHE**. MAY YOU REIGN ETERNALLY WISE.
I KNOW YOU, RAKOFF.
FOOL. YOU STAND BEFORE ME IN YOUR SILLY, SKINNY **FLESHMASK**. DID THE **BOOK** NOT WARN YOU, HUMAN?
FLESH CORRUPTS.


"ARISE, MY CHILDREN...
"RISE UP FROM ALL YOUR DARK PLACES, YOUR NESTLINGS, YOUR HIVES...
"COME TO ME, MY CHILDREN...
"COME TO ME!"
I AM KEPHRI, LORD OF THE FLIES, KEEPER OF THE HIVE, GOD OF THE SWARM. I AM THE BEAT OF A THOUSAND TINY WINGS. I AM CHITIN ABSOLUTE, THE CARAPACE OF THE SKIES.
CONSUME THIS HERETIC, MY CHILDREN. DESTROY THIS UNBELIEVER!
M-MERCY! I BEG OF YOU, MY LORD, SHOW MERCY!
BZZZZZZ
EEE!!!!!!!!
MERCY? THE SWARM KNOWS NO MERCY.
I GIVE YOU THIS PLANET, MY CHILDREN. DEVOUR IT.
CHINK
I'M AFRAID I CAN'T LET YOU DO THAT.
NO! THE SYMBOL! I CANNOT MOVE!


THE ANKH: 'ANCHOR'. HORUS' BINDING. LIKE MOST FREEDOMS, YOURS WAS CONDITIONAL.
YOU WERE ONE OF THE 740 WHO HUNTED DOWN SUTEKH. YOUR REWARD WAS A SMALL DOMAIN – A TRACT OF THE FERTILE NILE VALLEY. YOU WERE WORSHIPPED, BUT YOU WANTED MORE.
YOUR CREATURES DEVOURED THE LAND; YOU DEMANDED AFRICA. HORUS DENIED YOU, INFILTRATED YOUR HIGH PRIEST. HE BADE YOU SEALED IN HIS OWN PRE-PREPARED TOMB UNTIL YOUR REPENTANCE. YOU WERE BOUND BY HIS SYMBOL.
FOR THOUSANDS OF YEARS, YOU'VE NURSED ONLY VENGEANCE. WHEN THE SEAL WAS BROKEN, AND YOU ENTERED RASCHID, YOU DREAMT OF CORRUPTION.
NOT FLESH, KEPHRI. POWER CORRUPTS.
REMOVE THAT FOUL OBJECT! I DEMAND THAT YOU RELEASE ME!
I CAN'T DO THAT. YOU ARE VULNERABLE IN THE BINDING, YOUR AURA BREACHABLE.
I'M SORRY.
SERVICER, SEIZE THE TOTEM.
NO!
I AM A GOD! I COMMAND YOU, NO!
SQUITCH


THE FIREMEN CAME SOON AFTER. OUTSIDE, THE PYRAMID WAS ABLAZE.
HOLLYWOOD
IN THE DIN CAUSED BY THE SIRENS AND THE SHOUTING, NOBODY HEARD A WHEEZING, GROANING SOUND...
A DAZED CROWD OF EXTRAS CLUSTERED IN THE LATE AFTERNOON SUN. LATER CAME THE BLACKOUTS, THE MEMORY LOSS, THE NIGHTMARES.
A FEW FEET AWAY, TWO ROBOTS DISMANTLED ONE ANOTHER, PIECE BY PIECE BY PIECE.
AND ON THE STUDIO FLOOR, A CLOUD OF INSECTS DESCENDED UPON A HEAD OF RANCID FLESH. HUNGRILY, THEY PICKED IT CLEAN...
...LEAVING NOTHING BUT BONES.
IN 1956, A COMEDIAN, JOEY BISHOP, WAS PLAYING A HAND OF POKER WITH HIS FRIENDS. "HEY, JOEY," SAID ONE OF THE PLAYERS, "DIDJA HEAR THAT BELA LUGOSI DIED TODAY?"
"HE'LL BE BACK," SAID JOEY, UNBLINKING. "HE'LL BE BACK."
THE END.

DOCTOR WHO
ARCHIVE



The Mutants

SYNOPSIS

EPISODE ONE (drn: 24'25")

On the misty world of Solos, an officer known as the Marshal hunts down and kills an old, deformed native, declaring him a "Mutt". The Marshal's two aides, Stubbs and Cotton, look forward to the primitive Solonians being given their independence so that they can return to Earth – humans cannot even breathe on Solos without the help of oxymasks.

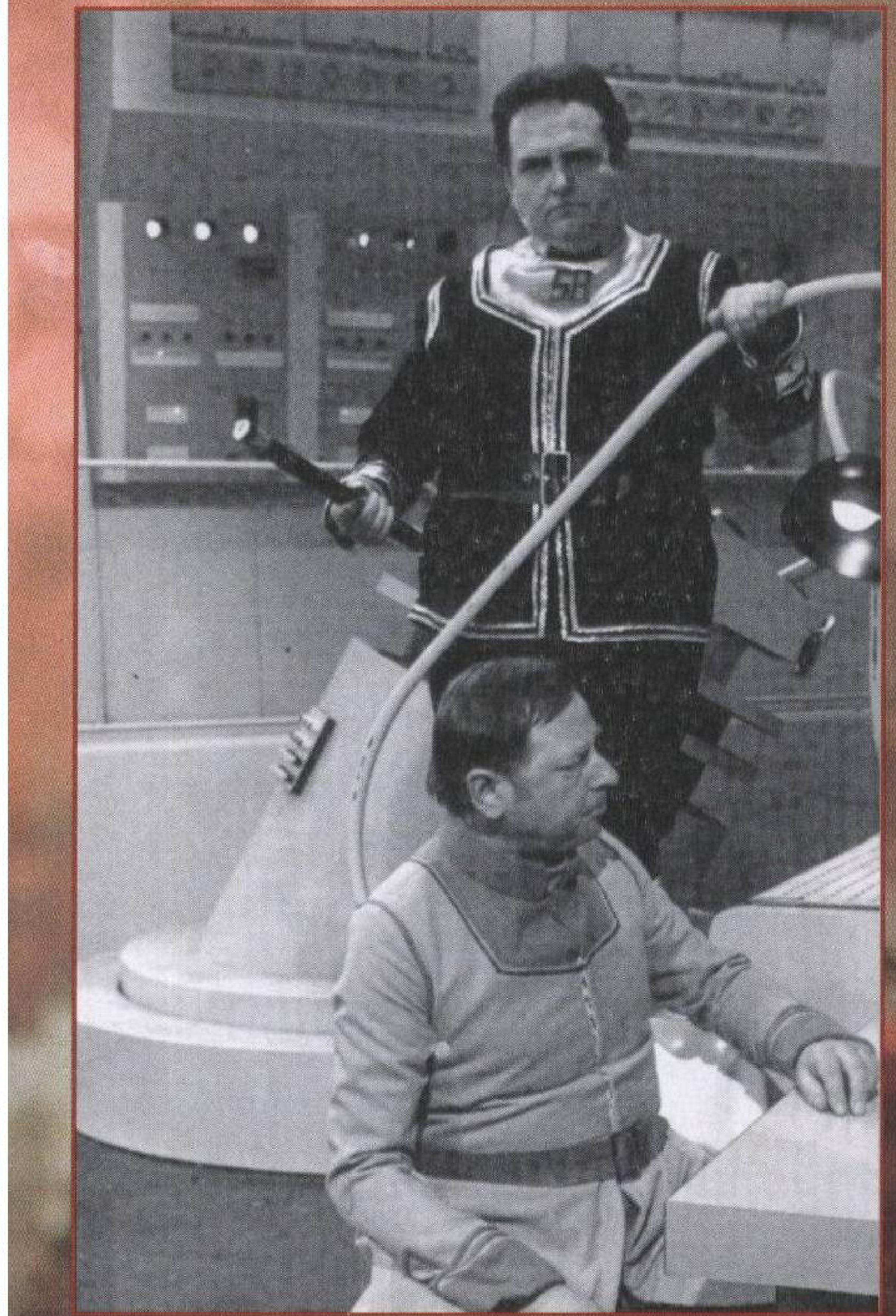
A message box from the Time Lords materialises in the UNIT lab, heralding a mission for the Doctor; the box will only open for its intended recipient. The TARDIS takes the Doctor and Jo to a storage bay on Skybase One, the satellite controlled by the Marshal which orbits Solos in the dying days of Earth's thirtieth century empire. Solonian delegates arrive via transfer cubicles from the planet below for independence talks with the human Overlords. The bodyguard of Varan, one of the leaders, is "going Mutt" – suffering from the early stages of the mutation which is affecting the Solonians. Stubbs and Cotton hunt down the crazed warrior who is about to attack the Doctor and Jo. The pair are held for investigation by the Marshal.

The Administrator in charge of the conference tells the Marshal that the humans are withdrawing to Earth and giving Solos back to its people after 500 years. Having foreseen the danger this will pose to his career, the Marshal tricks Varan into having one of his men assassinate the Administrator; Varan selects his own son for the task. As the conference starts, the Doctor and Jo give Stubbs the slip and make for the meeting. Disruption caused by another Solonian leader, Ky, gives Varan's son his chance to shoot the Administrator. The Marshal blames Ky, who in the ensuing confusion runs into the Doctor, causing the box to open. Ky grabs Jo as a hostage and forces her into a transfer cubicle as the Marshal's men open fire . . .

EPISODE TWO (drn: 24'24")

Jo and Ky arrive on Solos. Ky finds an oxymask for Jo when she collapses on the surface, and the pair make for the shelter of some caves where he explains to her that the Marshal's experiments to alter Solos' atmosphere are causing his people to mutate.

The Marshal imposes martial law, and the recaptured Doctor is told to open the message box with the equipment in the Skybase laboratory, run by Professor Jaeger. The Marshal has Varan's son killed, but this alerts the fugitive Varan to the deception. Learning that humanity mined Solos for its radioactive thaesium, the Doctor is able to show that there are stone tablets inside the box, which nonetheless he is unable to open. The Doctor and Stubbs learn the truth about the assassination and plan to smuggle Varan off Skybase when they find him. Cotton is soon involved with the plan.



Pretending to help Jaeger with his atmospheric regeneration experiments, the Doctor escapes after rigging a booby-trap for the scientist. He reaches the transfer cubicles, but finds that Varan believes he has been betrayed. The warrior grabs him and snarls, "Die, Overlord! Die!"

EPISODE THREE (drn: 24'32")

The Doctor manages to transfer himself and Varan to Solos, where he overpowers the warrior and negotiates an uneasy alliance. They set off towards the caves where Ky is holding at bay a group of Mutts – Solonians fully mutated into crustaceans. Hiding deep in the caves, Jo stumbles into a cavern full of light and passes out as a silvery figure moves towards her. The Doctor and Varan find Ky, who opens the box to reveal tablets inscribed with an ancient language. The only man who might be able to translate them, Professor Sondergaard, vanished some time ago when he fell foul of the Marshal. Varan leaves the Doctor and Ky to return to his village, but his warriors have largely abandoned him. He, too, is now mutating.

Not suspecting that Cotton and Stubbs have helped the Doctor, the Marshal plans an expedition to Solos to entomb the Doctor, his friends and the Mutts in the old thaesium mines with blast packs. The Doctor and Ky find Jo in another cave as Stubbs and Cotton arrive. The Marshal discovers that his aides have turned traitor and orders the gas attack. The cave is sealed and the Doctor's party is trapped.

EPISODE FOUR (drn: 24'00")

The Doctor's party is led to safety by the silvery, radiation-suited figure, who takes them into a makeshift laboratory and reveals himself to be Professor Sondergaard. He has been studying the natural mutation of the Solonians, which he believes has been perverted by Jaeger's atmospheric experiments. The Doctor and Sondergaard examine the tablets and deduce that they are a calendar revealing how Solos has seasons lasting 500 years. Further clues point to the radiation cave which Jo wandered into, and inside it the scientists find a strange crystal which the Doctor wishes to analyse with Jaeger's equipment on Skybase.

Emerging from the caves near Varan's village, Jo, Stubbs, Cotton and Ky are captured by the mutating Varan and his men, who are plotting a final attack on Skybase. On the station, the Marshal hears that an Earth Council Investigator is soon to arrive in the Hyperion shuttle, and orders Jaeger to complete his work by firing the atmospheric regeneration missiles prematurely. As the missile countdown starts, the Marshal confronts Varan's group on Skybase. A hole is blasted in the hull, Varan is sucked out into space, and the others are slowly drawn towards the rip in the corridor wall . . .

EPISODE FIVE (drn: 24'37")

The section is sealed and repressurised as the missiles are launched, and the Marshal's men capture Ky, Jo, Stubbs and Cotton. Jaeger realises that the missiles have malfunctioned, and are contaminating Solos' surface instead of making it habitable. He tells the Marshal that only the Doctor's knowledge can undo the damage before the Investigator arrives. Identifying the contamination from the missiles, the Doctor sends Sondergaard back to the caves and transfers up to Skybase alone. He almost succeeds in rescuing his friends when he is recaptured by the Marshal. Sondergaard encounters the Mutts in the caves and talks to them.

The Doctor and Jaeger work together, using the transfer system to clear the contamination. Jo and her allies manage to escape from their bonds in the Marshal's office, and use the radio to warn the approaching Hyperion about the Marshal. The Marshal's men attack; Stubbs is shot dead, and Jo, Ky and Cotton are recaptured shortly afterwards.

To force the Doctor to complete Jaeger's experiment, the Marshal has Jo, Ky and Cotton held prisoner in the re-fuelling lock. Cotton realises that when the Hyperion refuels after docking, radioactive thaesium will flood into the chamber. "We'll all be done for!"

EPISODE SIX (drn: 23'43")

The Investigator arrives on the Hyperion and the Doctor is forced by Jo's predicament to support the lies he is told by Jaeger and the Marshal. Cotton shows Jo and Ky how to escape from the fuel lock, and they enter the Marshal's office, enabling the Doctor to reveal the truth to the Investigator. The Investigator is beginning to realise the Marshal's true nature when Sondergaard arrives on Skybase, followed by a Mutt. The sight of the Mutt throws the meeting into chaos and the Marshal regains control as the creature is gunned down. Before the Doctor's party is recaptured, the Doctor is able to analyse the crystal in Jaeger's lab and deduces that it is a catalyst in the radioactive metamorphosis the Solonians are undergoing. The Doctor is again forced to work with Jaeger to make Solos breathable.

Sondergaard, Cotton and Jo are again held in the fuel lock with Ky, who has become ill. Using the crystal and the radiation, Ky mutates into a Mutt and then into a superbeing which releases the group. Ky floats through Skybase to Jaeger's lab, where he destroys the Marshal. The Investigator places Cotton in command until the humans return to Earth. Sondergaard will help the Solonians to achieve, like Ky, the correct mutation. The Doctor and Jo slip back to the TARDIS and depart.

PRODUCTION

Having had *The Vampire from Space* (latterly *The Claws of Axos*) accepted for development into a *Doctor Who* serial in 1970, the Bristol-based writing team of Bob Baker and Dave Martin submitted further storylines to the production office. One of these involved the colonisation of an alien world and the repression of its natives, stemming from Martin's concerns about the apartheid issue in South Africa. Baker conducted a great deal of research into the cultures of South Sea peoples and Native Americans. This was in line with script editor Terrance Dicks' desire for a serial which drew parallels with the nineteenth-century colonialism of the British Empire. Producer Barry Letts added other ideas, including an alien species which had a life-cycle akin to that of a butterfly, moving from one form to another via a chrysalis stage – an idea which had formed the basis of *The Mutant*, one of several storylines which Letts had submitted to story editor Gerry Davis in 1966. Letts was also keen to see the storyline commenting on the dangers of pollution.

Dicks asked Baker and Martin to develop the ideas into a six-part serial under the title *Independence* in May 1971, with a target date of Wednesday 16th June for the first episode. Baker and Martin delivered Episode One on Friday 2nd July, after which Dicks considered the storyline for Episode Two, the target date for which was Friday 27th August. Although the first episode was very much to Dicks' liking, both he and Letts soon decided that the submitted story would have to be modified. Dicks commissioned the second episode on Tuesday 3rd August, making a series of suggestions about the storyline. These included Ky's theft of an oxymask for Jo, confrontation over Jo's welfare between the Doctor and the Marshal, the introduction of Professor Jaeger and his arguments with the Doctor, the Doctor blowing Skybase's power supply on purpose (this originally being due to an electrical storm) and a reworking of the cliffhanger. This was originally very similar to the end of Episode One, showing the Doctor half-materialised in the transfer cubicle on Solos. It was suggested that he should instead be attacked by Varan.

PLOT MUTATIONS

The script for Episode Two was delivered a day ahead of schedule, and Dicks gave Baker and Martin the go-ahead on the third script for the serial, now entitled *The Emergents*. On Friday 3rd September Dicks sent further comments to the writers regarding Episode Three. A form of telepathic communication between the Doctor and Varan was dropped, the dialogue between the Marshal and Jaeger was altered to tie in with the revised Episode Two, and a scene in which Jo sees a misshapen figure in a glowing cave was added. Dicks and Letts also required some changes to be made to the remainder of the storyline. A sub-plot about cloning was felt to be too complicated and was removed, and a rationale had to be established as to why the Doctor should have been sent by the Time Lords if the mutation of the Solonians was natural. Dicks and Letts also wanted the Marshal to receive his come-uppance from Ky, and requested that events towards the end of the serial, in which the Marshal aims to take control of Solos upon the arrival of Earth refugees, should be revised.

Episode Three was delivered on Friday 1st October and, after a meeting in which the rest of the storyline was agreed, the final three instalments were commissioned. The remaining draft scripts for the serial, now entitled *The Mutants*, were delivered on Monday 25th October. In early drafts, the mutating Solonians were referred to by the Overlords as "Munts", a derogatory expression used by the white community in South Africa. The Overlords on Solos were described as wearing tropical uniforms and riot helmets (on which it was suggested their names would be stencilled), as well as oxymasks – sinister flesh-coloured objects with a speaking grille that covered the nose and mouth. Skybase (also referred to as Sky Base) was to be of a heavy "Bauhaus" design to impress the Solonians with its fascist air. In the Marshal's office/meeting chamber, the mural behind the podium represented Earth and the enslaved planets in its empire. The table at which the Solonians sat was to be fitted with air blowers, enabling them to breathe their native Solonian atmosphere (indicating they found breathing on Skybase difficult – an aspect dropped in production). The character of Jaeger was named by Baker and Martin after actor Frederick Jaeger, who had starred in their episodes of *The Pretenders*.

Ky was described as a Che Guevara-type revolutionary, while later episodes made reference to the Solonians wearing samurai-type armour. The character of Sondergaard was described as a bearded, greying Scandinavian such as diver Hans Haas, explorer Thor Heyerdahl or even singer Frederick (of Nina and Frederick fame). The script also had Sondergaard speaking odd words of Swedish, such as exclaiming "Utomordentlig!" ("Extraordinary!").

Various aspects of the script were altered before production. In Episode One, the first meeting between Varan and Ky has the former saying that he hunted down the mutants because they were accursed by their gods. Later in the same episode, the Doctor opens the door to Storage Area 4 by unscrewing a junction box instead of using his sonic screwdriver. Deleted dialogue indi-

cated that after their capture by Stubbs and Cotton, the Doctor and Jo are detained all night until the Administrator interviews them the following morning. In his main speech to the Solonians in the script, the Administrator makes it quite clear that Solos is to become an independant sovereign state, with its people free to move about Earth's empire. This was removed as it would have defused Ky's anger – a pivotal element of the storyline.

Episode Two's script had extra scenes of Varan going to see the Marshal regarding the arrest of his son, plus brief inserts of two guards tracking Varan to the storage section. Similarly, these two guards speak to Stubbs before he and the Doctor enter the room to confront Varan. Jaeger claims that the technique of using missiles to effect atmospheric regeneration has been used successfully on Venus – which, as the Doctor points out, is uninhabited, unlike Solos. The Doctor condemns Jaeger's "preliminary disturbance" as a "holocaust", to which Jaeger responds that he is a scientist, not a "politician or would-be social worker". The end of Episode Two was reworked slighty to drop a short sequence of Cotton directing the Doctor to the transfer station. In its place was substituted Varan's chance encounter with an Overlord guard, thus giving him a reason to mistrust the Doctor and attack him at the end of the episode.

As the Doctor and Varan prepare to venture onto Solos at the start of Episode Three, the Doctor originally explains that he can breathe the atmosphere because he has adapted like a chameleon. Deleted were two brief scenes at the start of the instalment where the Marshal staggers along the corridors of Skybase and enters Jaeger's lab to find the scientist unconscious. The scripts for Episode Three and Four indicated that Jaeger would be needed on location outside the caves to help with the gas attack and give the Mutt count. To avoid booking a guest actor for location, Jaeger's dialogue was either dropped or given to one of the Overlord guards.

The start of Episode Four was rewritten as it was impractical for filming on location. Originally, the cave in which the Doctor's party are trapped by the gas has three exits. Taking Cotton's blaster, the Doctor fires at the ceiling and seals off two of the entrances with rock falls, much to the consternation of Stubbs. The Doctor explains that their first concern has to be keeping the gas out, but before he can seal the third exit, Sondergaard appears. The conclusion of the episode, in which the Marshal shoots out part of Skybase's wall, was originally set in one of the corridors, but on recording was switched to the "BAC. DECON." chamber.

In Episode Five's script, the Doctor is allowed to keep his sonic screwdriver while he works alongside Jaeger on the atmospheric regeneration project, whereas it is confiscated in the recorded version. The end of the episode came in a different place, towards the end of the scene in which the Marshal has Jo brought into the lab to make the Doctor obey. At this point the tannoy voice announces, "This is the Investigator's space shuttle Hyperion. We are about to dock. I repeat – we are about to dock." The Marshal turns around in rage as the Doctor comments, "Well, Marshal, your superiors have arrived. What are you going to do now?" Instead of using this, the first scene of Episode Six was pulled back to give a direct threat to Jo, trapped in the radiation fuel lock chamber.

KY AND SUPER-KY

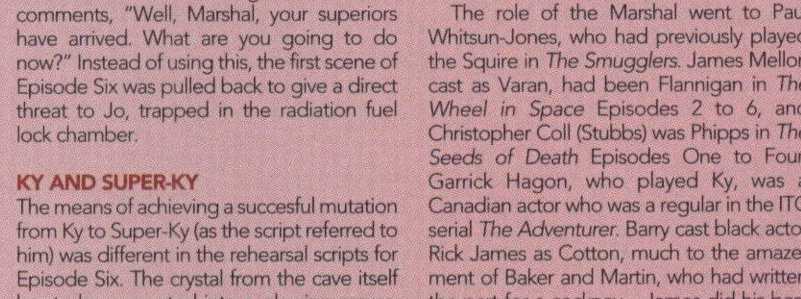
The means of achieving a succesful mutation from Ky to Super-Ky (as the script referred to him) was different in the rehearsal scripts for Episode Six. The crystal from the cave itself has to be converted into a glowing serum, using the Doctor's particle reversal apparatus constructed in the lab. The liquid is then injected by Sondergaard into the base of Ky's neck. Super-Ky was then to be an irridescent globe, almost a living duplicate of a figure which the Doctor was to have seen in the radiation cave during Episode Four. The penultimate scene was quite different in terms of dialogue, with Ky's face now starting to form in the globe. The "Doctor who?" gag from the Investigator was inserted during recording.

The final scripts were produced at the beginning of 1972, and Dicks wrote to the authors on Saturday 5th February to outline the changes he had made in readiness for production. A major change was the dropping of the term "Munts", because of the South African connotation. Dicks moderated the Marshal's language, cut down on the film sequences, added some explanatory dialogue and agreed that Super-Ky should be envisaged in the manner originally discussed, and not as the globe the writers had introduced in the revised script. In Episode One's script the Doctor comments that he is building a new, improved carburettor for Bessie but, presumably for continuity purposes, this was changed to a minimum inertia superdrive, as used in *The Time Monster*.

The director assigned to the serial at the end of 1971 was Christopher Barry, whose first work on the series had been on the original 1963 Dalek serial. Barry was keen to drop many of the references to the British Empire and produce a more traditional science-fiction serial. Barry's principal production team originally comprised designer Jeremy Bear, visual effects designer John Horton, costume designer Barbara Lane and make-up designer Joan Barrett. This was Bear's first design credit on the series, although he had worked as an assistant on several earlier stories. *The Mutants* was Horton's third serial since *Spearhead from Space*, and Lane's fourth since *The Claws of Axos*, while it was Barrett's debut. Three weeks before production was due to start, Lane was taken ill and replaced by James Acheson, a newcomer to the series who had trained in theatre costume design at the Wimbledon School of Art.

The role of the Marshal went to Paul Whitsun-Jones, who had previously played the Squire in *The Smugglers*. James Mellor, cast as Varan, had been Flannigan in *The Wheel in Space* Episodes 2 to 6, and Christopher Coll (Stubbs) was Phipps in *The Seeds of Death* Episodes One to Four. Garrick Hagon, who played Ky, was a Canadian actor who was a regular in the ITC serial *The Adventurer*. Barry cast black actor Rick James as Cotton, much to the amazement of Baker and Martin, who had written the part for a cockney – James did his best to adhere to the phonetic dialogue in the script for the accent.

The Mutt outfits were designed by Acheson, constructing them first as models. After problems with BBC facilities these were built by specialist prop maker Alastair Bowtell. Bowtell was actually Acheson's neighbour and an old friend, who helped the designer to bake the basic Mutt mask in his front room. Six costumes were made in total, consisting of wire bodies with a fabric skin stretched over them. The elongated abdomen section was attached to the actor by a heavy metal ring around the waist.



The hands and heads were made of latex, with the mandibles clipped onto the actors' cheeks inside the mask by clothes pegs so that they could move them on cue. The costumes were extremely hot and uncomfortable.

Shooting on 16mm film began on Monday 7th February and concluded on Saturday 12th. This required not only the show's stars, Jon Pertwee and Katy Manning, but also Whitsun-Jones, Coll, James, Hagon, John Hollis, Damon Sanders and a number of extras including John Scott Martin as one of the Mutts and Roy Pearce (who had been a Cyberman in *The War Games* Episode Ten) as a guard.

The locations used to represent Solos had been found by Barry's team just before Christmas 1971. The first was the desolate surface of the planet, a muddy section of a disused chalk quarry in Greenhithe near Dartford. Owned by Associated Portland Cement Manufacturers Ltd, it was used by the BBC crew for Monday 7th and Tuesday 8th. Production assistants Chris D'Oyly John and Fiona Cumming helped dress the area with dried bracken and buddleia plants which had been sprayed silver. The lethal fumes from the planet's soil were produced by dry-ice machines.

Acheson adhered to neutral blacks, whites and greys with all the costumes, aware that Barry was planning a lot of coloured CSO work in the studio sessions.

LOCATION SHOOTING

The sequences shot on the wasteland included the hunting of the old Solonian in Episode One, the flight of Ky and Jo and Ky's attack on an Overlord guard in Episode Two, Varan's flight from the guards in Episode Three, and the Doctor and Sondergaard seeing Varan's village in Episode Five along with the Doctor's evasion of the guards to reach the transfer station. For the opening scene, the old Solonian (played by extra David J Grahame) wore a "mutated" latex spine. For scenes in Episode Two, Manning's short-sightedness caused her to trip and sprain her ankle.

The cave entrances were shallow openings in a rock face found at Stonehouse Farm, the property of Mr James Castle, just off the Lower Rochester Road at Finsbury Extra near Gravesend in Kent. Sequences at the cave mouth shot on Wednesday 9th and Thursday 10th included Ky and Jo entering the caves in Episode Two, Varan watching four Overlord guards in Episode Three and the Marshal's gas attack later in the same episode, the Marshal ordering the caves to be sealed in Episode Four, and the Doctor and Sondergaard seeing the missiles landing in Episode Five. Special props were needed on location, including the blaster packs used by the Marshal and a tracer unit seen in Episode Five, both battery-powered props with flashing lights. During shooting, Pertwee acquired a temporary pet in the form of a field mouse which he nicknamed "Solos" and which appeared with him in publicity photographs taken by a local paper, *The Chatham Standard.* Meanwhile, Manning found herself posing with a llama.

CAVEMEN

The last few days of filming were spent shooting the cave interiors at Chislehurst. A BBC photographer attended filming on Friday 11th to take publicity shots of the Mutts, Ky and Sondergaard in the caves. Filming included Ky and Jo sheltering in the caves and seeing a Mutt in Episode Two. Episode Three required a lot of filming, including Ky and Jo repelling the Mutts, the arrival of the Doctor and Varan, Cotton and Stubbs attempting to warn their friends in the caves, and the gas attack itself. The filmed reprise of Episode Four differed slightly from the end of Episode Three, with the emphasis shifted to the appearance of the mysterious silver figure – Sondergaard – as opposed to the gas attack. Episode Four also required scenes of Jo's party leaving the caves, encountering a Skybase guard and climbing up a shaft to the surface, plus the Doctor and Sondergaard making their way to and from the radiation cave. Episode Five had a scene of Sondergaard returning to the caves and talking to the Mutts.

Various fireworks and lighting effects were used outside the cave mouth to show the firestorm seen by Ky and Jo. Special red and green lighting effects were used in the caves, and smoke was pumped in for the gas attack. Hexagonal symbols were painted on some of the cave walls, and were left intact for tourists to see for many years.

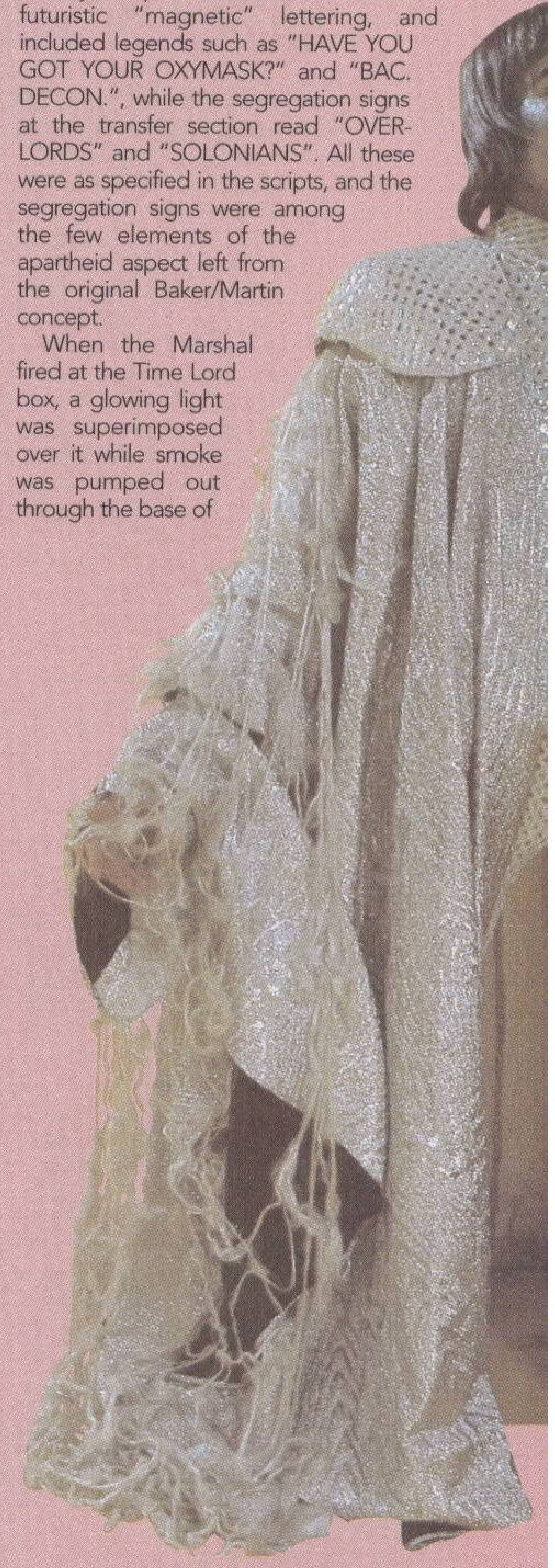
In addition to the live action work, there was also shooting of the silent model work including the establishing shots of Skybase for the serial, Solos as seen by Jo in Episode One, Skybase during the firestorm in Episode Three, the missile launch at the end of Episode Four, Skybase extending its docking arm to the Hyperion in Episode Five (which was filmed upside down), and close-ups of the refuelling probe from Hyperion in Episode Six as well as the Investigator's space shuttle docked with Skybase. The Skybase model was a yard long and filmed against a back-lit glass painting of Solos, with variations in the lighting allowing the planet to be seen in day or night. The tubular model was made in forced perspective with the tube tapering to one end.

Rehearsals for Episodes One and Two began on Wednesday 16th February at the BBC's rehearsal rooms in Acton. At around this time, Pertwee recorded a guest appearance on the BBC children's request programme *Ask Aspel* for broadcast on Sunday 5th March, talking about *Doctor Who* and introducing extracts from episodes of *Day of the Daleks, The Curse of Peladon* and *The Sea Devils.*

Geoffrey Palmer had been Masters in Episodes 4 to 6 of *Doctor Who and the Silurians* and was now back as the Administrator. Barry cast Czech actor George Pravda as Professor Jaeger; Pravda had previously appeared as Alexandre Denes in Episodes 2 and 3 of *The Enemy of the World.* Voice recordings for the serial were completed on Tuesday 22nd February, involving Hagon as Skybase One's tannoy voice in Episodes One, Two, Four and Six, and Hollis adopting an Australian accent as the Hyperion Voice for Episode Five.

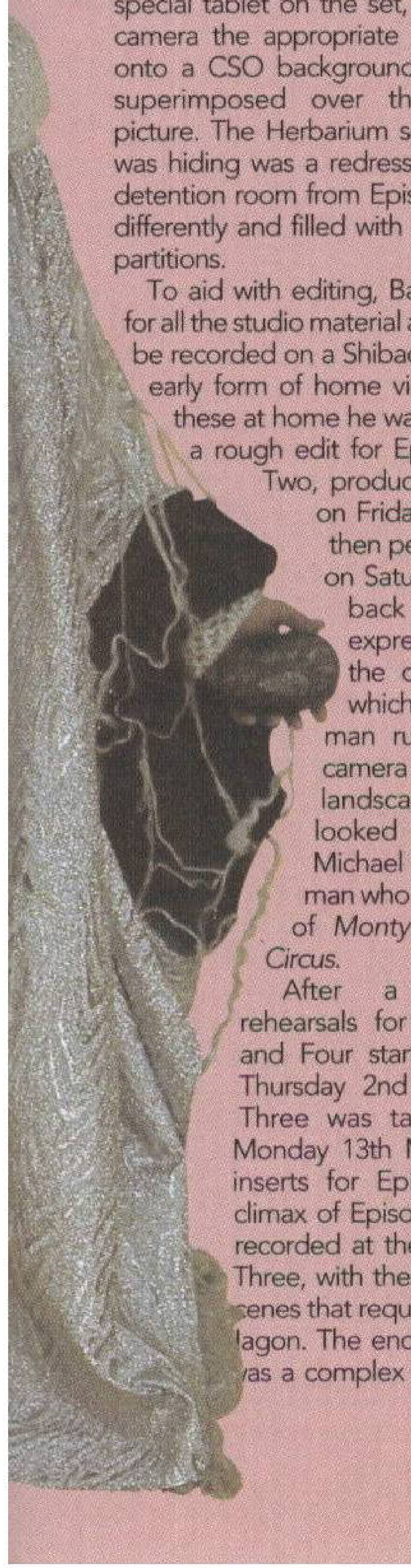
Episode One was recorded in Studio TC4 at Television Centre on Monday 28th February 1972, the first of a two-day studio block. Yellow CSO was used for the appearance of the Time Lords' message box in the Doctor's lab, followed by a videotape edit as the prop was placed on the lab bench. During this scene Pertwee fluffed his lines, saying "I couldn't open it even if I wanted to" twice, and this minor mistake was retained in the broadcast version.

Storage Area 4 incorporated a convex glass window and a section of external wall, through which the Doctor and Jo looked out at Solos. The door control panel was rigged to explode in a shower of sparks when the Doctor used his sonic screwdriver on it. Many of the sets representing Skybase One were constructed from the same triangular wall patterns used for the colonists' domes in *Colony in Space.* Notices were written in futuristic "magnetic" lettering, and included legends such as "HAVE YOU GOT YOUR OXYMASK?" and "BAC. DECON.", while the segregation signs at the transfer section read "OVERLORDS" and "SOLONIANS". All these were as specified in the scripts, and the segregation signs were among the few elements of the apartheid aspect left from the original Baker/Martin concept.



When the Marshal fired at the Time Lord box, a glowing light was superimposed over it while smoke was pumped out through the base of the podium on which it was standing. A superimposed circular yellow CSO mask was used to relay goings-on at the conference from the meeting room set into the clear glass sphere in the detention room. The camera relaying the Administrator's meeting was fitted with a fish-eye lens to distort this picture into a near circle. The full closing version of the theme music (running to one minute and twelve seconds) was used on the credits to Episodes One and Six (which had more credits to fit in) while the fifty-four second version was used on Episodes Two to Five.

Episode Two was taped on Tuesday 29th and saw the first use of Jaeger's laboratory – a large set with a raised gantry running around it. Part of the laboratory equipment was rigged to explode with a flash charge when booby-trapped by the Doctor, and another flash charge ended the particle reversal experiment conducted on the box. During this sequence, CSO was used to show the stone tablets inside the container, as suggested by Baker and Martin's scripts. CSO also allowed Jaeger to demonstrate his plans for firing missiles into the Solonian atmosphere to the Doctor. Here, Pravda appeared to draw with a "James-Burke-light-pencil" (as the script called it) onto a special tablet on the set, while on another camera the appropriate lines were drawn onto a CSO background which was then superimposed over the wall-mounted picture. The Herbarium set in which Varan was hiding was a redressed version of the detention room from Episode One, now lit differently and filled with plants and plastic partitions.



To aid with editing, Barry had arranged for all the studio material and film transfer to be recorded on a Shibaden videotape, an early form of home videotape. Viewing these at home he was able to draw up a rough edit for Episodes One and Two, produce an off-line edit on Friday 3rd March, and then perform the full edit on Saturday 4th. At playback later on, Letts expressed concern at the opening scene in which the ragged old man rushed up to the camera across the barren landscape, feeling it looked unnervingly like Michael Palin's "It's . . . !" man who opened episodes of *Monty Python's Flying Circus.*

After a day's break, rehearsals for Episodes Three and Four started at Acton on Thursday 2nd March. Episode Three was taped in TC8 on Monday 13th March along with inserts for Episode Four. The climax of Episode Four was also recorded at the end of Episode Three, with these being the only scenes that required Manning and Hagon. The end of Episode Four was a complex set-up on the set of the Bacterial Decontam-ination room, a redress of Storage Area 4. Part of the wall was rigged to come away as it was fired on, coinciding with a flash charge. Behind this was a yellow CSO backdrop, allowing a photo caption of a starscape to be inserted. Also recorded was one shot of Mellor standing on a yellow set, CSOed onto the photo caption to show Varan having been sucked out into space (although this was misaligned and at one point Varan's hand vanishes).

SET PROBLEMS

Playing the old Solonian, Sidney Johnson was now fitted with the Mutt spine for his scene in the village, a small set with dry-ice smoke wafting across it. Varan's mutation started at this point with the back of his right hand becoming scaly. Mellor had pre-recorded the voice that Varan heard in his head, with this played back into studio during recording. A single shot of the deserted village framed through a circular inlay mask was taped for Episode Five to show the Doctor's telescopic viewpoint.

Jeremy Bear was displeased with various problems involving his sets on the first recording day. The Marshal's office had protruded over the fire line in the studio and had to be reset, a section of the corridor set was missing, the transfer cubicles had been broken and failed to operate, not all of the radiation cave had been constructed and several props were missing from Varan's hut.

The bulk of Episode Four was recorded on Tuesday 14th March, along with CSO sequences for both instalments. The radiation cavern in the thaesium mines was a fibreglass model, which was transluscent and back-lit. The scene with Jo and Sondergaard in the cave for Episode Three was taped this day, along with the similar scene of the Doctor and Sondergaard from Episode Four. In each case, the artists involved were CSOed into the model, with additional bizarre images superimposed. The first appearance of Sondergaard in his radiation suit used a defocussed CSO image slowly resolving itself. For the sequences with the Doctor and Sondergaard in Episode Four, the picture was slowed down on videodisc. The large crystal was also CSOed into the model set, and a spark generator showed the crackles of energy after the Doctor took the crystal shard. Again, vivid lighting (predominantly red) was used on the actors against the CSO backdrop.

To achieve the effect of tremors hitting Sondergaard's lead-lined laboratory, the cameras recorded a rippling, reflected image off a sheet of flexible Mirrorlon. Some debris was also dropped into the set from the lighting gantries. Varan's mutation was more advanced in this episode, requiring make-up on Mellor's face. Walsh again appeared as the guard attacked at Solos Transfer Station. A BBC photographer attended camera rehearsals to take photographs of scenes set in Sondergaard's lab, Jaeger's lab and the transfer station.

Rehearsals for the last two episodes began on Thursday 16th March, and during this time an additional gallery-only test day was held to perfect some of the CSO sequences planned for the final studio session. This took place on Monday 20th March in TC4A, and in addition to material for *The Mutants* tested out special effects for the subsequent serial, *The Time Monster.* On Thursday 23rd, dubbing for the earlier episodes of the serial took place at the Spur Sound Studio. The music score for the serial was provided by Tristram Cary, a veteran musician on the series whom Barry had used on the first Dalek serial in 1963. Cary had not worked on *Doctor Who* since *The Gunfighters* in 1966 (although Barry had used some of his stock tracks for *The Power of the Daleks*). Since then, Cary had developed his own studio for electronic music and used his state-of-the-art equipment to provide atmospheric incidental scores on episodes of *Late Night Horror* and *Out of the Unknown.* As with the first Dalek serial, the music recorded by Cary was electronic and comprised a total of around sixty-two minutes across the six instalments of *The Mutants.* This included the bombastic "theme tune" for the Overlord telecast of the Solonian meeting in Part One. *The Mutants* was Cary's final work on *Doctor Who.* In 1973 he was invited to become a lecturer in music at Melbourne University in Australia, where he has lived ever since.

Final recording in TC3 began on Monday 27th March for Episode Five and inserts for Episode Six. A continuity error was made when the "BAC. DECON." sign was not placed beside the doorway when Jo's group escapes from the depressurised room. The costumes worn by the guards that arrived in the Hyperion were white with gold trimming, and bore the legend "ECS" (standing for "Earth Council" or "Earth Control Security") on their helmets. One model sequence that had not been pre-filmed was the approach of the Hyperion. For this, the model was brought into studio and CSOed into a photo caption starscape. CSO was also used to create a purple beam shooting from Skybase to different parts of Solos to destroy the evidence of the missile experiment before the arrival of the Investigator.

In addition to Episode Five, all the Episode Six scenes in the radiation room were recorded, these being the only scenes needing Hollis (who was on film only in Episode Five). A projector was used to cast colour patterns onto the right-hand wall of the room, which had an entrance hatch set high in its rear wall and a large hatch that opened in the left-hand wall to admit a full-sized version of the Hyperion's fuel probe (seen in the model footage). In an early scene in Episode Six, a pipe was added into the picture by CSO, sliding in from the right. CSO was then used to place Jo, Cotton and Ky into a model fuel system set as they make their escape through the Docking Section Area. Ky's transformation in Episode Six was shown as a close-up of his hand, with roll-back-and-mix first showing it turn into a lumpy intermediate stage, and then a Mutt claw. The final stage saw a Mutt on the set, with a superimposed glow around it. Parts of the transformation were recorded onto videodisc and then replayed back onto tape at speed to make Ky's thrashing seem more violent. The voice of the Mutt speaking in the film sequence was dubbed in studio and modulated during recording.

The bulk of Episode Six (the first *Doctor Who* episode to end with a copyright date) completed recording on *The Mutants* on Tuesday 28th March. In this final episode, blue photographic flashes were superimposed on the targets as the guards fired their weapons. A glow was also superimposed over the crystal as the Doctor analysed it in Jaeger's lab. Barry took great pride in the shot of Ky killing the Marshal, which mixed no fewer than six images. The first was the basic set with Pertwee and Peter Howell in place. Over this was placed Whitsun-Jones, standing against blue drapes on a CSO set. Hagon, dressed as Super-Ky, was then standing on a yellow CSO area. Super-Ky appeared by means of fading in the CSO, with overlaid colour swirls from a colour synthesiser. The ray hitting the Marshal was generated using a caption card mask, and then another mask was superimposed over the Marshal as the CSO image of Whitsun-Jones was faded out.

In editing, a shortened version of the final scene of Episode Five was used as the reprise to Episode Six. The klaxon that sounds at the Solos transfer station in Part Two was the same sound effect used throughout *Inferno*. Sound effects from *The Daleks* were also used on the surface of Solos during some scenes.

The Mutants was broadcast on Saturdays from 8th April on BBC1 at 5.50pm (although Episode Four was shown forty minutes earlier in BBC Wales due to coverage of international football). In *Radio Times*, the six programme listings were illustrated by artwork from Frank Bellamy, featuring Skybase, Jo, the Doctor, the TARDIS, a Skybase Guard and a Mutt.

The Mutants was sold abroad both as colour videotapes and black-and-white 16mm film recordings. In 1972 the serial formed part of a package of thirteen Pertwee serials sold to North America by Time-Life on 525-line tape, and also found its way to Canada. The serial was received in Australia in August 1972 where cuts had to be made to Episodes Three and Six to pass it for transmission with a 'G' rating. The first cut was to reduce the sequence in which the Doctor, Varan and Ky held the Mutts at bay in the caves, while the second edit reduced the shots of Ky twitching on the floor of the refuelling lock. A few years later, when it was believed that *The Mutants* was unlikely to be repeated on BBC Television, the master tapes for Episodes One and Two were wiped, although BBC Enterprises retained the monochrome film prints of the whole serial.

With a few minor changes, Terrance Dicks novelised the serial as *Doctor Who and the Mutants* for publication by Target Books in September 1977. Allan Wingate published the hardback edition a month later, and since 1983 the book has been numbered Book No 44 in the Target library.

Colour videotapes of Episodes One and Two were recovered from a Canadian television station in 1983. Returned to the BBC, they were converted onto 625 line videotape for possible rescreening and overseas sales. New Zealand finally screened *The Mutants* in December 1985/January 1986, and the serial was also resold to North America around this time where it is also syndicated as a TV Movie of two hours eighteen minutes duration.

UK Gold screened the serial in both episodic and compilation form in June 1993, and again in June 1995. The BBC Film and Videotape Library retains colour tapes of all six episodes (the first two converted from the American prints) and 16mm monochrome film prints. To date, the serial has not been made available on BBC Video.

Andrew Pixley

Serial NNN The Mutants

CAST: Jon Pertwee (*Doctor Who*) with Paul Whitsun-Jones (*Marshal*), Christopher Coll (*Stubbs*) [1-5], Rick James (*Cotton*), Katy Manning (*Jo Grant*), James Mellor (*Varan*) [1-4], Jonathan Sherwood (*Varan's son*) [1-2], Garrick Hagon (*Ky*), Geoffrey Palmer (*Administrator*) [1], George Pravda (*Jaeger*) [2-6], John Hollis (*Sondergaard*) [3-6], Sidney Johnson (*Old Man*) [3], Roy Pearce (*Solos Guard*) [4], David Arlen (*Warrior Guard*) [4], Damon Sanders (*Solos Guard*) [5]*, Martin Taylor (*Skybase Guard*) [5]**, John Scott Martin (*Mutt*), Peter Howell (*Investigator*) [6].
* Billed as *"Solos Guard Leader"* in *Radio Times*
** Billed as *"Skybase Guard Leader"* in *Radio Times*

EXTRAS: David J Grahame (*Old Man*); Garrick Hagon (*Skybase Tannoy Voice*); Astley Harvey, Keith Ashley, Ron Tingley, Terry Walsh, David Waterman, Ronald Gough, Dave Carter, Dennis Plenty, Ali Baba (*Skybase Guards*); Vic Taylor, Brychan Powell, Peter Whitaker, Reg Cranfield (*Solonians*); Steven Ismay (*Bodyguard*); Joe Santo (*Exit Guard*); John Scott Martin, Mike Torres, Eddie Sommer, Laurie Goode, Nick Thompson Hill, Mike Mungarven, Rick Newby, Bill Gosling (*Mutts*); Geoff Witherick, Roy Pearce, Dennis Plenty, Brian Nolan, Terry Walsh (*Solos Guards*); Ian Elliott (*Guard Warrior*); Derek Chafer, Alex Hood, Terry Sartain (*Solonian Warriors*); John Hollis (*Voice of Hyperion*); Gary Dean, Keith Urry, Mick Urry, Barry Hooper (*Earth Control Guards*); Ken Nazarin, Evan Ross (*Advisors*).

CREDITS: Written by Bob Baker and Dave Martin. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Tristram Cary. Special Sounds by Brian Hodgson. Film Cameraman: Fred Hamilton. Film Sound: Dick Manton. Film Editor: Dave King. Visual Effects Designer: John Horton. Costume Designer: James Acheson*. Make-up: Joan Barrett*. Studio Lighting: Frank Cresswell*. Sound: Tony Millier*. Script Editor: Terrance Dicks. Designer: Jeremy Bear. Producer: Barry Letts. Directed by Christopher Barry. BBC © 1972 [6].
* Credited on Episodes One and Six

UK BROADCAST DETAILS

Episode One	8th April 1972	5.50pm - 6.15pm
Episode Two	15th April 1972	5.50pm - 6.15pm
Episode Three	22nd April 1972	5.50pm - 6.15pm
Episode Four	29th April 1972	5.50pm - 6.15pm*
Episode Five	6th May 1972	5.50pm - 6.15pm
Episode Six	13th May 1972	5.50pm - 6.15pm

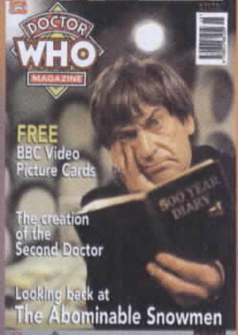
* BBC Wales: 5.10pm-5.35pm

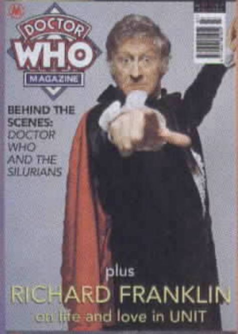
Viewing Figures
Episode One: 9.1M (29th), Episode Two: 7.8M (38th), Episode Three: 7.9M (36th), Episode Four: 7.5M (44th), Episode Five: 7.9M (44th), Episode Six: 6.5M (67th).

No Audience Appreciation Recorded

DOCTOR WHO SUBSCRIPTIONS

DOCTOR WHO MAGAZINE
FREE POSTCARDS: SET 2
THE DAWN OF DOCTOR WHO
THE GIANTS

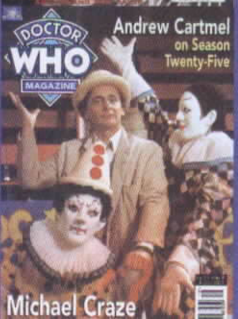

DOCTOR WHO MAGAZINE
FREE BBC Video Picture Cards
The creation of the Second Doctor
Looking back at The Abominable Snowmen


DOCTOR WHO MAGAZINE
BEHIND THE SCENES: DOCTOR WHO AND THE SILURIANS
plus RICHARD FRANKLIN on life and love in UNIT

DOCTOR WHO MAGAZINE
FREE
Behind the Scenes - The Ark in Space
Exclusive interview Sarah Sutton The Galactic Orphan

DOCTOR WHO MAGAZINE
MORE FREE POSTCARDS
PETER DAVISON

DOCTOR WHO MAGAZINE
INSIDE: POSTCARDS THE LAST OF SET 1
PLANET OF FIRE


DOCTOR WHO MAGAZINE
Andrew Cartmel on Season Twenty-Five
Michael Craze

MARVEL MAGAZINES

DOCTOR WHO MAGAZINE

For over fifteen years Marvel Comics' Doctor Who Magazine has been the most comprehensive chronicle of the world's longest-running science-fiction programme – packed with news, interviews, features and all-new adventures.

Doctor Who Magazine is available on order from all good newsagents, comic shops and specialist book-stores, but you can subscribe to THIRTEEN issues of Doctor Who Magazine (a full year's subscription) for the price of just TWELVE!

Doctor Who Appreciation Society members deduct £3.50 from UK subscription price, just by telling us your membership number.

Doctor Who Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joining. Contact DWFCA, PO Box 4, Epping NSW 2121 Australia for membership details.

Friends of Doctor Who members will receive a discount voucher for DWM subscriptions on joining. Write to FODW, PO Box 14111, Reading PA 19612-111 USA.

New Zealand Doctor Who Fan Club members will receive a £3.50 discount if you send your TSV address label. Write to NZDWFC, PO Box 26311, Epsom, Auckland, New Zealand.

DOCTOR WHO POSTER MAGAZINE
GIANT DALEK POSTER INSIDE
DALEKS: THE STORY OF THE DOCTOR'S DEADLIEST FOES

THIRD ISSUE
DOCTOR WHO POSTER MAGAZINE
GIANT SEA DEVIL POSTER INSIDE
THE SILURIANS: MONSTERS FROM THE DAWN OF TIME

DOCTOR WHO POSTER MAGAZINE

Facts and trivia about the Doctor's friends and foes, behind-the-scenes features, and massive posters, many featuring previously unseen photos of the Doctor's companions and monsters. Available every two months.

Cut out or photocopy this coupon and post it with your payment to:
Doctor Who Subscriptions, PO Box 503, Leicester, Great Britain LE94 OAD.
Telephone Hotline 01858 410510

SUBSCRIPTION APPLICATION

Name
Address

Post Code
Date of Birth

DOCTOR WHO MAGAZINE

Please supply me with thirteen issues of **Doctor Who Magazine** for the price of twelve, starting from the next available issue. I understand that the subscription offer does not include the Year Book, and only includes Specials if requested.

Doctor Who Magazine – *Regular issues only*
☐ UK £33.00 ☐ Europe £41.50 ☐ Other overseas £51.00
(SC 0069H)

Doctor Who Magazine *with Summer and Winter Specials*
☐ UK £39.00 ☐ Europe £48.80 ☐ Other overseas £60.00
(SC 0070W)

DOCTOR WHO POSTER MAGAZINE

I wish to subscribe to the **Doctor Who Poster Magazine.** I understand that my payment will entitle me to twelve issues, two years of publication, starting from the next available issue.

Doctor Who Poster Magazine
☐ UK £21.00 ☐ Europe £28.00 ☐ Other overseas £34.60
(SC 0012L)

METHOD OF PAYMENT

The total value of my order is £ .

☐ I enclose a cheque for this amount, made payable to Marvel Comics Ltd

☐ Please charge my ☐ Visa ☐ Mastercard.
My card number is (13 or 16 digits)
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry Date
Signature

DISCOUNT RATES

☐ I am a member of the ***Doctor Who* Appreciation Society** and my membership number is:

I am a member of the ☐ **Friends of *Doctor Who*** ☐ ***Doctor Who* Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club** and enclose my **DWM** subscription discount voucher/label with this application.

☐ *On occasion we may permit other reputable companies to make offers of products or services to our customers. Tick here if you would prefer not to receive details of any special offers or new products.*

Shelf Life

The latest from BBCV,
Feature creatures that come from the sea,
Paul and Stephen wield pens,
To forge ISBNs,
Will your views and Dave Owen's agree?

VIDEOS

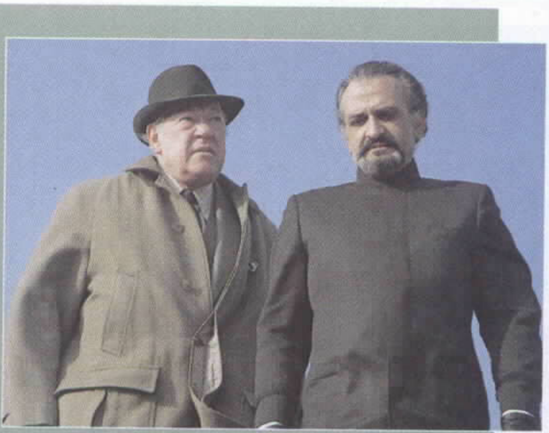
THE SEA DEVILS

BBC
THE SEA DEVILS
DOCTOR WHO
PG
Starring
JON PERTWEE
DOUBLE VIDEO PACK

After his capture at the end of *The Dæmons*, the Master is being held on an island prison. While visiting their old enemy, the Doctor and Jo discover that local shipping has been disappearing. Is the evil Master really a changed man? Can he be involved with the sinkings? And what is the mystery of the abandoned sea fort?

The Sea Devils was made exactly in the middle of Jon Pertwee's tenure as the Doctor and is an oddity, embracing numerous conventions of the period, yet dispensing with as many others. There isn't a UNIT uniform in sight, regular composer Dudley Simpson stands aside to let Malcolm Clarke provide a stark, electronic musical accompaniment and, strangest of all, this is possibly the only story in *Doctor Who* history to suffer from having too many resources at the director's disposal; in this case the massed craft of the Royal Navy.

The story begins too cosily. It's hard to accept the Doctor and especially Jo being so lenient towards the Master when he has tried to kill them both so many times previously, although he touchingly changes into white clothes when he wants to convince his visitors of his redemption. Clive Morton's Trenchard, the governor of the prison, is such a silly old buffer that he takes his inmate literally when he jokes that *Clangers* are real aliens, and not just puppets for children.



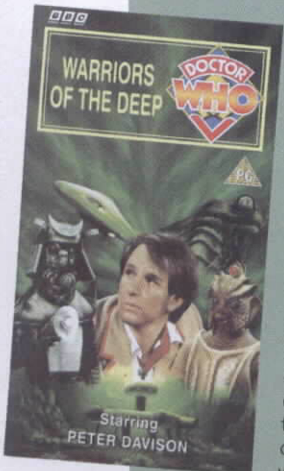
As the six episodes progress, this homeliness is soon overtaken by action. Jon Pertwee and Roger Delgado provide a slick fencing duel while Katy Manning portrays Jo as a real secret agent instead of a dizzy sidekick. The visuals are impressive, with eerie sets for the deserted sea fort, the wonderful submarine model work and a formidable marine arsenal, especially filmed for the story. But unfortunately, there's also so much stock footage that the final episodes start to look like a naval recruiting film.

The Sea Devils is not just a sequel to Malcolm Hulke's earlier *Doctor Who and the Silurians*; it's the earlier story remade within the programme's 1972 format; faster-paced and more simplistic. But the Sea Devils are less interesting than their land-based brethren; they're soldiers rather than politicians so there is no dissent between them. And unfortunately, despite storming the naval base *en masse* they look harmless and loveable; I felt rather sorry for them when they were repelled, shrieking in pain.

The Brigadier's naval counterpart, complete with a two-man force at his command, is Captain Hart, played with subtlety by Edwin Richfield. Although initially sceptical of the Doctor, he comes to his side against inhuman adversaries as well as the far more obnoxious Parliamentary Private Secretary Walker. Were all civil servants really so ruthless during the Seventies?

The Sea Devils is always entertaining, containing some unforgettable set pieces such as the eponymous creatures' first mass emergence from the sea. It also has the distinction of being the only story in the Pertwee era where the Doctor gets to say that immortal line, "Reverse the polarity of the neutron flow".

WARRIORS OF THE DEEP



In 2084, Earth's two power blocs are on the brink of war. On the ocean bed, Sea Base 4 stands watch, ready to dispatch deadly proton missiles at the hint of an enemy attack.

Nearby, the Silurian Triad are awakening the might of the Sea Devils, ready to reclaim their planet. Can the Doctor, Tegan and Turlough convince the humans that they are not enemy spies? What is the Silurians' secret weapon? Who has already infiltrated the base? And is the Doctor too late to prevent the conflict that will destroy humanity?

The first few minutes of *Warriors of the Deep* do not inspire confidence. In hostile environments, space equals money, but Sea Base 4 looks more like a shopping centre than a cold war military installation. Worse, it's crewed by men in shell suits wearing too much eyeliner. Then there are the Silurians, whose dialogue delivery is infuriatingly slow, and not helped by comically high-pitched voice processing. In fact, everything they and the Sea Devils do, especially walking, is so slow that it doesn't convey any real threat.

In fairness, a lot of effort appears to have gone into the resurrection of the Seventies enemies. Both races are redesigned well, with the Silurians looking more solid and the Sea Devils boasting blinking eyelids. Their basic characteristics remain true to their origins; the Silurians are a race of strategists, and the Sea Devils are an easily-led warrior corps. However, neither species is as complex as before; the Silurian triad are a unanimous council of warmongers, having turned their back on negotiation, and the Sea Devils are just unthinking soldiers.

Despite this respect for the past, and a basic premise that's ripe for suspense, the story fails because it's littered with annoying mistakes, the biggest being the Myrka, the Silurians' cyborg sea-dragon. Its entrance is heralded by the crumpling of a bulkhead door that looks like a mattress; when it falls on Tegan, Janet Fielding reacts as if it *is* a mattress. The beast itself is quite possibly the most embarrassing monster in the entire series: the pantomime-horse creature eventually confronts the pantomime-scientist villain, played by Ingrid Pitt, whose display of pantomime-martial-arts is one of *Doctor Who*'s best-forgotten moments.

Unfortunately, the story doesn't revel in its staginess, a trick which saved many a Tom Baker serial. Writer Johnny Byrne and director Pennant Roberts instead try to make *Warriors of the Deep* a humourless and hard-hitting four episodes of *Doctor Who*, but waste their resources: good performers, such as Tom Adams as the believable Commander Vorshak, are given little to do. The similarity between the once-noble Silurians resorting to genocide, and humanity becoming just as ruthless, goes uncommented. It's a great shame; as the Doctor says, "There should have been another way."

BOOKS

TOY SOLDIERS

The First World War is over, but more misery awaits the families of Europe as their children are mysteriously abducted. The Doctor comes to Germany in 1919 to investigate, while Bernice is on the trail in England and Chris and Roz follow in France. A common thread emerges: all the children had toy bears, manufactured by Universal Toys, and so Bernice goes undercover as a factory girl. Meanwhile, light years away, the children are being reprogrammed and forced to fight in a filthy trench war. Who has taken the children? What are they fighting for? And can they ever remember who they used to be?

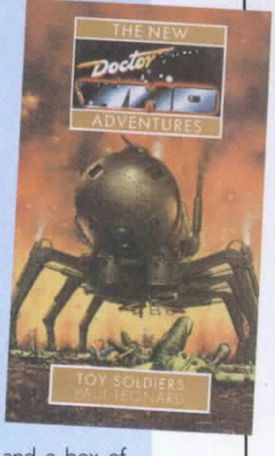
Paul Leonard follows up his two *Missing Adventures* with *Toy Soldiers* (ISBN 0-426-20452-2), a deeply moving *New Adventure* that uses the horrors of the Great War as a starting point. The stories of three families coping with their childrens' abductions contain plenty of period detail, as well as a profound insight into the pain of losing loved ones to war. However, a welcome moment of light relief comes when one family consults a spiritualist whose only claim to the title is an affinity for spirits of the bottled variety.

Benny's knowledge of twentieth century history makes her a remarkably well-prepared time-traveller but Chris and Roz are less lucky. Unfamiliar with railways or aeroplanes for example, their anachronism is most telling when Roz cannot understand why very few people will treat her as a human being until she finally realises that it is her skin colour that makes her a second-class citizen in this world.

Paul uses the point of view of the reprogrammed children to describe matter-of-factly the alien conflict as they man propeller-driven biplanes and steam-driven land-engines. I was sufficiently involved with these characters to be quite shocked to realise that they were fighting on opposite sides. The book pulls no punches: children die, often graphically, in what is sometimes a harrowing read.

I was slightly confused by the Doctor's whereabouts in the first half of the book; he and his companions are only shown once their lengthy investigation is underway, and he flits between them in the TARDIS. Similarly, the ending is a little rushed when the Doctor defeats the enemy, the Recruiter. It's a strategic battle computer inspired, I suspect, by the artificial intelligences of the books of Iain M Banks. Perhaps the book would benefit from one less aerial escapade and a little more exposition. However, Paul's prose is always clear and lucid, making the action sequences easy to follow.

It's far from sentimental, but *Toy Soldiers* succeeds by tugging the heartstrings like no other *Doctor Who* book. If you attempt it in one sitting, make sure you've got a stiff upper lip and a box of Kleenex to hand.



MANAGRA

The Fourth Doctor and Sarah arrive in the Sistine Chapel, and are immediately blamed for the murder of Pope Lucian. They are rescued from the Vatican's Cardinals by Lord Byron, who by all rights should have died over a thousand years earlier. This is the thirty-third century, and Europe has become a lunatic re-creation of its darker past. How can Byron, Shelley, and Casanova be living again? Can the Doctor and Sarah really have been cast into the pit of Hell? And what strange, twisted mind can be behind all of this?

There seems to be a new subgenre of *Doctor Who* fiction emerging; stories in which the Doctor visits an artificial world that has been deliberately created to contain fictional or legendary figures. The latest is *Managra* (ISBN 0-426-20453-0) a *Missing Adventure* by newcomer Stephen Marley. The setting is Europa, a continent-spanning theme park, apparently populated by the most famous people of Gothic and Baroque Europe. Not so much Euro-Disney as Euro-Hammer. Despite the surreal setting, *Managra* fits well into established Virgin continuity; Europa was built a few centuries earlier by dwellers of the floating Overcities, the home of Cwej and Forrester. The mood throughout is inevitably rather dark; even the Doctor is more subdued than his television counterpart, rarely joking, and communicating mostly in quotes from Shakespeare. Sarah dwells on her previously untold unhappy childhood. The imaginative breadth of the novel reminded me of *Sky Pirates!*, although the sheer quality of storytelling far exceeds that of the latter: the tongue-in-cheek humour arises naturally, rather than appearing as a sequence of jokes to be included. I found myself visualising *Managra* as a Terry Gilliam film like *The Adventures of Baron Munchausen*, although it belongs quite firmly on the printed page: many of the story's twists and turns are dependent upon words, anagrams and quotations, and the Doctor's vocabulary goes well beyond its television range, including such archaic gems as "widdershins".

Although I previously knew very little about the historical characters depicted, Stephen subtly weaves in their backgrounds. There are also original protagonists. I was drawn to Miles Dashwood, an airheaded swashbuckler, and his shrewd servant, Crocker, who has to feign ignorance to retain menial employment. There's an eclectic mixture of genres: Transylvanian vampires mingle with power-hungry Cardinals, and the story combines suspense, horror, and mystery. Much of the pleasure comes from guessing just how Europa came to be and who the villain really is, the Doctor being characteristically unforthcoming in his suspicions.

Managra could have featured the Doctor and Sarah a little more, but it's an experiment in literary grandiosity that works perfectly.

DOCTOR WHO
THE MISSING ADVENTURES
MANAGRA
STEPHEN MARLEY

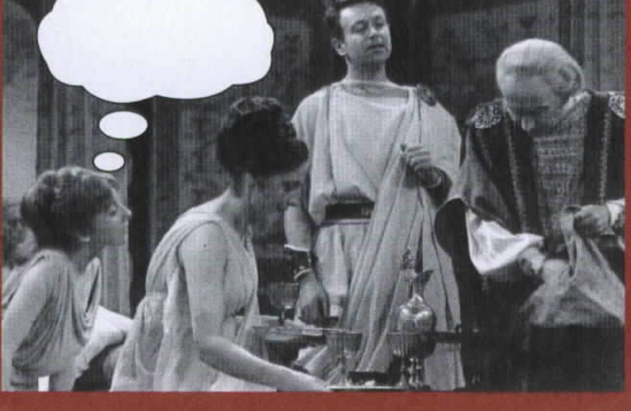
Crazy Caption!

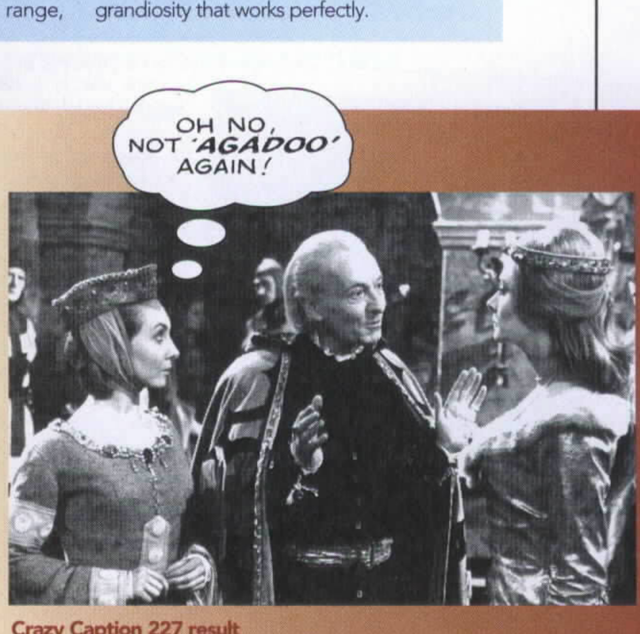
Here is your chance to win one of TEN copies of *The Sea Devils*, kindly donated by BBC Video.

All you have to do is come up with the funniest caption you can to go with the picture shown above. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 230 at the editorial address on page three. The closing date for entries is second post on 2nd November.

The usual Marvel competition rules apply.




OH NO, NOT 'AGADOO' AGAIN!

Crazy Caption 227 result

Once again, thanks for all the entries for the Crazy Caption competition. Ten witty and wise readers will each receive a copy of the BBC Video of *The Stones of Blood*. Our favourite, from **Helen Knott** of Chichester is shown above. Others that wrenched a smile from our gnarled and sneering faces included "I wonder what would happen if I give it a tug?" from Richard Whyte of Stenhousemuir, and "Damn! I forgot to set the video for *Casualty*" from Patricia Lord of Norwich. Abandon hope.

The Paradise Club

Judy Cornwell made her stage debut as Cinderella at the age of fifteen at the Hippodrome Theatre in Brighton. She has starred in many well-known television series including *Dixon of Dock Green* and *Keeping Up Appearances*, as well as films with Timothy Dalton, Dudley Moore and the late Audrey Hepburn. Anthony Townsend talked to her about her role as Maddy in *Paradise Towers*.

"It had Richard Briers, Brenda Bruce and Elizabeth Spriggs. We did four episodes playing people-eaters who lived in this dilapidated tower, and we used crochet things and table cloths to catch people. Oh, we did laugh.

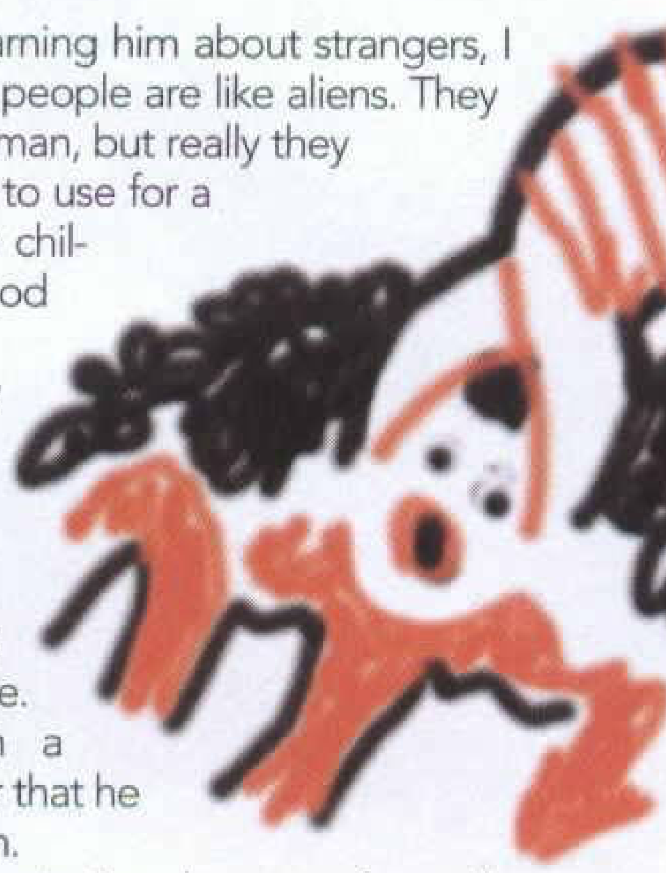
"I had watched the series right from the beginning, because I loved it. I love science-fiction. We were all thrilled to go in and take part in it. I think I had been asked to take part in it a long time ago, but could never do it until then. The clearest memory is those cleaners coming down the corridors, and trying to throw those nets over them. It could get quite scary with those great things coming towards you, especially when we missed! We all wore different colours. I had lemons in mine, Brenda had lots of blues in hers, and Liz Spriggs had lots of tapestry. I was very glad I didn't have to do the thing of going down the waste disposal like they did.

BUILD HIGH FOR HAPPINESS

"Maddy's motivation was mostly confusion. She thought if she got hungry she should chase a Kang, but she was very half-hearted about it. Very tentative, and not quite sure what to do. I think they were going to eat Maddy at one point. I think Maddy was next if they got really hungry. Luckily Maddy became a goodie in the end. The ladies' characters were left to us. Once you've done your reading, they know you're an actress and you know what you're doing, so they leave the characterisation up to you. I usually talk it over with the director and find out what he's after, and find out if I've interpreted the part in the same way. Once you've discovered what you are both trying to do they usually just let you get on with it. They never did tell us where we actually were. I just presumed it was some other planet in some distant galaxy. I don't think the premise would work on Earth today, that all the men went off to war. I think that a lot of men would opt out and wouldn't join up, especially in Britain. Like Pex. Pex was wonderful, lovely. It's sad that the writer felt it necessary that he had to sacrifice himself to redeem himself, but that's in all stories, isn't it? Everyone has to sacrifice themselves at some time for others. I think war is a different thing now. I think too many people question. Most young people would not lay down their lives for politicians or abstract establishment people anymore.

"I thought Bonnie Langford was smashing. She was so sweet and talented, and so unspoiled. Cared a lot about her family. Howard Cooke was so gentle, so lovely. Sylvester was lovely too, and sort of dotty, and seemed to be a very nice person.

"I got the role because John Nathan-Turner had seen my work and picked me. I had never worked with either him or Nick Mallett before. They presumably thought of the three funniest women they could have, and stuck us together. Maddy was a little younger than the others, and so was a 'beginner cannibal' rather than an old hand like the other two. She was very uncertain. It was a bit spooky for a young audience, but it is good for children to see that sometimes people are not what they appear to be. I remember when my son was a little boy and I was warning him about strangers, I used *Star Trek*. I said sometimes people are like aliens. They may look like people who are human, but really they are nasty. It was a lovely analogy to use for a child. That sort of thing sticks in children's minds, so I think it's a good thing to show.



"I thought the story was very dark. I think it became very frightening when Richard Briers became all peculiar. He scared me, and I was there with him and knew he was in make-up, so it must have scared other people. *Doctor Who* was very much a changing point in his career. After that he started doing *King Lear* and so on.

"I usually get the 'nice ladies' parts. I've done very few evil parts in my life. I'd be overjoyed to play a villainess or evil Martian in *Doctor Who*, with lots of plastic stuff, an ugly head and make-up. I'd quite like to be one of those things with tentacles or something.

"It'll be very interesting to see what they do with the future of *Doctor Who*. I love the image of the bespectacled Doctor who really gets into his work. Now, I would love to be a female Doctor Who. It's a wonderful idea. We did this thing with the Brothers Grimm stories where they saw all the stories through their mother, and I would love to do it like that, so that through the different times she'd change a little bit, showing different facets of her. That would be so fun to do."

> "I thought the story was very dark. I think it became very frightening when Richard Briers became all peculiar."

Judy Cornwall with 'Paradise Towers' writer Stephen Wyatt

Photo © Stephen Wyatt

One of the most famous names in television comedy, Richard Briers has also recently received much acclaim for his work on both the London and world stage, and in films as a member of Kenneth Branagh's unofficial repertory company. Vanessa Bishop spoke to him about his playing the villainous Chief Caretaker.

As with most actors, Richard Briers' career began in a humble fashion. "I started at fourteen as an amateur, but I was pretty bad indeed. In fact I was sacked from my amateur dramatics society because I talked so fast that nobody could understand a word I was saying! At eighteen I did my National Service but I was still able to do the amateur dramatics. At twenty I went to RADA and that was it."

When in 1987 he was cast as *Paradise Towers*' clipboard-waving, maniacally officious Chief Caretaker, Richard was mainly known as a stalwart of such situation comedies as *Marriage Lines, Ever Decreasing Circles* and, most famously of all, *The Good Life*. *Doctor Who* it seemed had given him a complete change of image.

"Well, the Chief Caretaker was mad. I'd played escapist characters before, certainly, but he was completely outrageous – a manic fascist, a sort of Hitler. Those roles are diffcult to turn down as they're actually very nice to play. Not to be, but to play. They're also very exhausting.

RED KANGS ARE BEST

"I thought it would be interesting to do a *Doctor Who* as so many people have been in it. It also gives you the opportunity to play parts larger. It enabled me to over-act, which is something that I enjoy, although I remember the producer being worried that I may have pushed it too far. But the team were nice, very accommodating, and the young people very sweet to me."

With *Paradise Towers* being only Sylvester McCoy's second story, Richard had the chance to see how the programme's seventh lead actor was settling into the role of the Doctor.

"I thought Sylvester McCoy was great. He's very good physically with a good sense of stage movement, and an excellent clown. He had a kind of strange, offbeat character which seemed to me to be right. Eccentric, yes, but then I think you have to be. But then they were all good, weren't they? I suppose if I have to pick a favourite then it would be Patrick Troughton, but then Patrick Troughton was such a wonderful actor anyway.

"I'm sure it was Troughton's Doctor Who that we used to watch with the children. I remember the stories becoming quite alarming and the children, who were quite young, finding it rather too frightening. I have to say that I think myself and my wife put a stop to having it on. But we did watch quite a few. To be honest, I think the grown-ups like it more anyway!"

For some guest-stars, an effects-laden, technical show such as *Doctor Who* might prove daunting, but Richard had previous experience that would make even robotic cleaners look accommodating.

"I found no problems with *Paradise Towers*, I remember it running quite smoothly. But then again, in *The Good Life* I've had to act with chickens, pigs and goats. Everything appears to run smoothly compared to that. I remember on one occasion I was told that a cockerel was going to escape, run down the road and jump onto a passing bus. I was then to run after it, jump onto the same bus and retrieve the cockerel. I remember thinking, 'This is ludicrous! We'll never get that to happen and we certainly can't afford all this Walt Disney stuff because it's BBC Television and not a film.' So I sat there, bored to death, waiting for them to call the whole thing off as I knew it was going to take them all afternoon to do it.

ICE HOT!

"Then I see the cockerel come out of the gate, it looks at me, looks at the bus and hops on as if it had done it every day of its life. The bus was then rehearsed to go off and I, not terribly athletic, not even in those days, nearly had a heart attack trying to catch it. 'My God,' I thought, 'If I don't catch that bus this may never happen again!' However, unbeknownst to me they'd put some hens in the compartment where you usually put your cases, and the cockerel had enough sense to know where they were. Extraordinary, isn't it? It's all to do with sex. It won the day in that case anyway!"

> "It enabled me to over-act, which is something that I enjoy, although I remember the producer being worried that I may have pushed it too far."

Richard is still very keen to know what's happening to his four episodes of *Doctor Who*. "Of all the things I've done, it's the one that's probably getting the most airing. Friends and the BBC keep on telling me that they're re-running it in America and other countries, but I'm still looking forward to getting a decent repeat fee . . . I'm waiting, but I've never had any money yet! I know it's nominal but now they've released it onto video, at least I've got fourpence!"

There is, of course, always the possibility that he may be invited to talk about his time on the show at a *Doctor Who* convention.

"Actually, I think I probably may have been invited to a few of those but I don't think I'll ever bother to go to one. I'm too old for all those crowds rushing about! Offstage I lead a very ordinary, quiet life really. I do a bit of shopping, do the washing up, a spot of gardening and I read quite a bit. I don't watch a lot of television. I find out more on the radio now. Television is such a trap, so one just gets a video or watches the news. I like the peace and quiet, that's very important to me. I don't need the cut and thrust of life because as an actor, you can let out all your energy on stage."

▶

Above:
The Chief Caretaker (Richard Briers) is possessed by Kroagnon.

Left:
Maddy (Judy Cornwell) and the Chief Caretaker (Richard Briers). Photos © BBC Video

PEX LIVES

Howard Cooke now runs a busy London actors' agency but was happy to find the time to discuss his role as the cowardly Pex. Peter Griffiths spoke to him at his Earls Court home.

"I got a call from my agent saying Nick Mallett would like to see me, so I went off to the BBC. Nick is quite into improvisation when casting, and he said, 'We're thinking of doing this and that with the character, so take the script home and think about it.' I worked on it at home and practised bashing down doors and stuff like that, and when I went in the second time, Nick asked me to read for John Nathan-Turner. A few days later I got the call saying the job was mine!"

Hailing from a small Welsh mining village, Howard enrolled at the Welsh College of Music and Drama in Cardiff, training there for three years. He gained an Equity card with the Theatre Wales Company in 1981, and worked in Cardiff for two years. He toured the UK and parts of Europe as Ferdinand in *The Tempest* before moving to London. His first television break was a film called *Pythons on the Mountain*.

Howard knew *Doctor Who* well. "My 'era' was Patrick Troughton, with all of the clichés – hiding behind the sofa on a Saturday afternoon. It was a big part of my life as a kid, certainly – I had a wind-up Dalek which my grandma bought for me. I'd seen the Peter Cushing movies as well. The Daleks were a big thing for me, so I was sorry they weren't in *Paradise Towers*.

> **"During the first costume fitting, I paraded up and down in front of John Nathan-Turner, and he said, 'We need more rips and tears, darling!'"**

The part and the script were both heavily comic. "I think the series had gone down that road quite a way by the time I came into it. Take the casting of Richard Briers as the villain; he was quite a hoot, he would corpse me so much before we were about to do a take. I saw Richard a while ago at the premiere of *Much Ado About Nothing*, and we had a good old chat about *Doctor Who*.

Howard Cooke (Pex) and Bonnie Langford (Mel)

"They had a lot of theatrical stalwarts in that story. There was Brenda Bruce, Elizabeth Spriggs – great theatrical ladies. Judy Cornwall, Clive Merrison . . . they're all high-calibre RSC National Theatre actors. Of course, it was Catherine Cusack's first role on television, and she went on to be the nanny from hell in *Coronation Street*. Catherine and I got on very well; we used to have a few drinks in the BBC bar after shooting and talk about her playing Juliet and me playing Romeo, stuff like that.

"Bonnie Langford was great, extremely professional and very good to work with as an artist. I got a lot back from her as a performer. People have so many preconceived ideas about Bonnie, don't they? I think I probably did as well. It's quite peculiar to this country that if you sing and dance, people aren't ready to accept it when you try to cross over into another area. They like to pigeonhole. In America, if you're singing and dancing one night and playing *Hamlet* the next, they love it. Bonnie's got a lot of baggage that she carries around with her, and I think she's trying to shake that off. Whether she'll achieve it I really don't know.

"I didn't have much to do with Sylvester. One of the concerns at the time was whether he had the ability to fight the monster. He was wonderfully eccentric and a great character, but a bit too sympathetic; slightly slapstick perhaps.

"Nick Mallett is very sensitive to actors. He doesn't really direct an actor closely. Obviously he'll tell you if you're doing something wrong, but he lets the actor go their own way and develop the character on their own, which is a good way of working. He's also very good technically. He brings productions in on time and under budget, which counts for quite a bit.

Howard in the TARDIS

"During the first costume fitting, I paraded up and down in front of John Nathan-Turner, and he said, 'We need more rips and tears, darling!' and got the wardrobe mistress to come across and rip half my costume off! He said, 'Stubble on the face, stubble on the face', so I had to get a load of god-knows-what across my chops every morning. I had a lot of problems with my gun belt when I was running around. It kept bobbing up and down and hitting me in the face, which was a bit awkward.

"The BBC had hired this great stately home somewhere just outside London for all the swimming pool sequences. Luckily I didn't have to go into the water, but Bonnie spent a lot of time in there. It was freezing cold, so with take after take it wasn't very pleasant. They managed to turn the sauna on in the end, so between takes she got to thaw out. I think I probably preferred working in the studio because it's much more atmospheric. All of those dark corridors – we kind of ran amok all over the set.

"There was one sequence I was sorry didn't reach the screen, because we did film it. Pex comes across the leader of the Blue Kangs in a corner of Paradise Towers and does this whole martial arts routine which I'd worked on really hard. He's ready to chop her head off and break her arms and all the rest of it, and she just says, 'Oh go away, don't be silly', and walks off! It was very funny, and it's just a shame it didn't get on the screen. Maybe they ought to include it when the video comes out!"

Howard wasn't as impressed, however, with the lumbering cleaning machines. "I thought they were terrible. They were just a joke. That yellow thing that went around the pool, anybody could have torn it apart! The storyline lacked a particularly evil force. That was one of the problems with Richard Briers' character, because Richard brought an awful lot of comedy to the role, and I seem to remember it was quite a concern at the time."

Pex sizes up the Doctor (Sylvester McCoy)

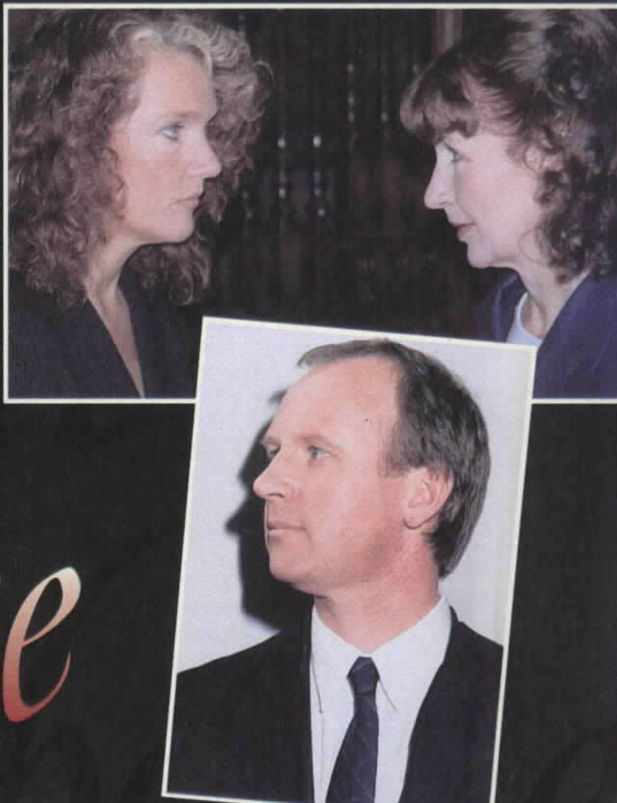
Howard gave up acting in 1989, but Pex is a role he remains fond of. "I have two nieces, three and six, who came to stay with me about a month ago. They didn't know that I used to be an actor. I put *Paradise Towers* on and suddenly there I was on the screen. They couldn't believe it! When it comes out on video perhaps I'll give it to them for Christmas."

Last words? "There's a certain amount of pressure involved in a lot of television productions, but we never got that feeling from *Doctor Who*. It was just like a family outing, a great deal of fun. I look upon it as one of the highlights of my career."

Photos © Howard Cooke

A warning to the curious . . .

The Devil of Winterborne



P.R.O.B.E. returns in ***The Devil of Winterborne*** (BBV 11)
by Mark Gatiss, produced and directed by Bill Baggs.
Caroline John and **Louise Jameson** reprise their roles as Liz Shaw
and Patricia Haggard in this exciting sequel to the very popular
The Zero Imperative.

Also starring
Peter Davison
Terry Molloy and **Geoffrey Beevers**

£24.00
Not suitable for persons aged under 15

Latest BBV prices
VIDEO:

Summoned by Shadows (BBV 1) £5.00
More than a Messiah (BBV 2) £5.00
In Memory Alone (BBV 3) £6.00
The AirZone Solution (BBV 4) £10.00
Stranger than Fiction (BBV 5) £10.00
The Terror Game (BBV 6) £12.00
Breach of the Peace (BBV 7) £12.00
The Zero Imperative (BBV 8) £13.00
Stranger than Fiction II (BBV 9) £12.00
Eye of the Beholder (BBV 10) £24.00

AUDIO: The Stranger Chronicles 1 + 2 £5.35 each

Mail order address and further details:
3, Douglas Crescent, Bitterne, Southampton, Hants. SO19 5JP
Please make cheques payable to BBV. Prices include postage and packing

COMING SOON
THE RETURN OF THE CYBERMEN . . .

The Final Analysis

by Gareth Roberts

PART ONE

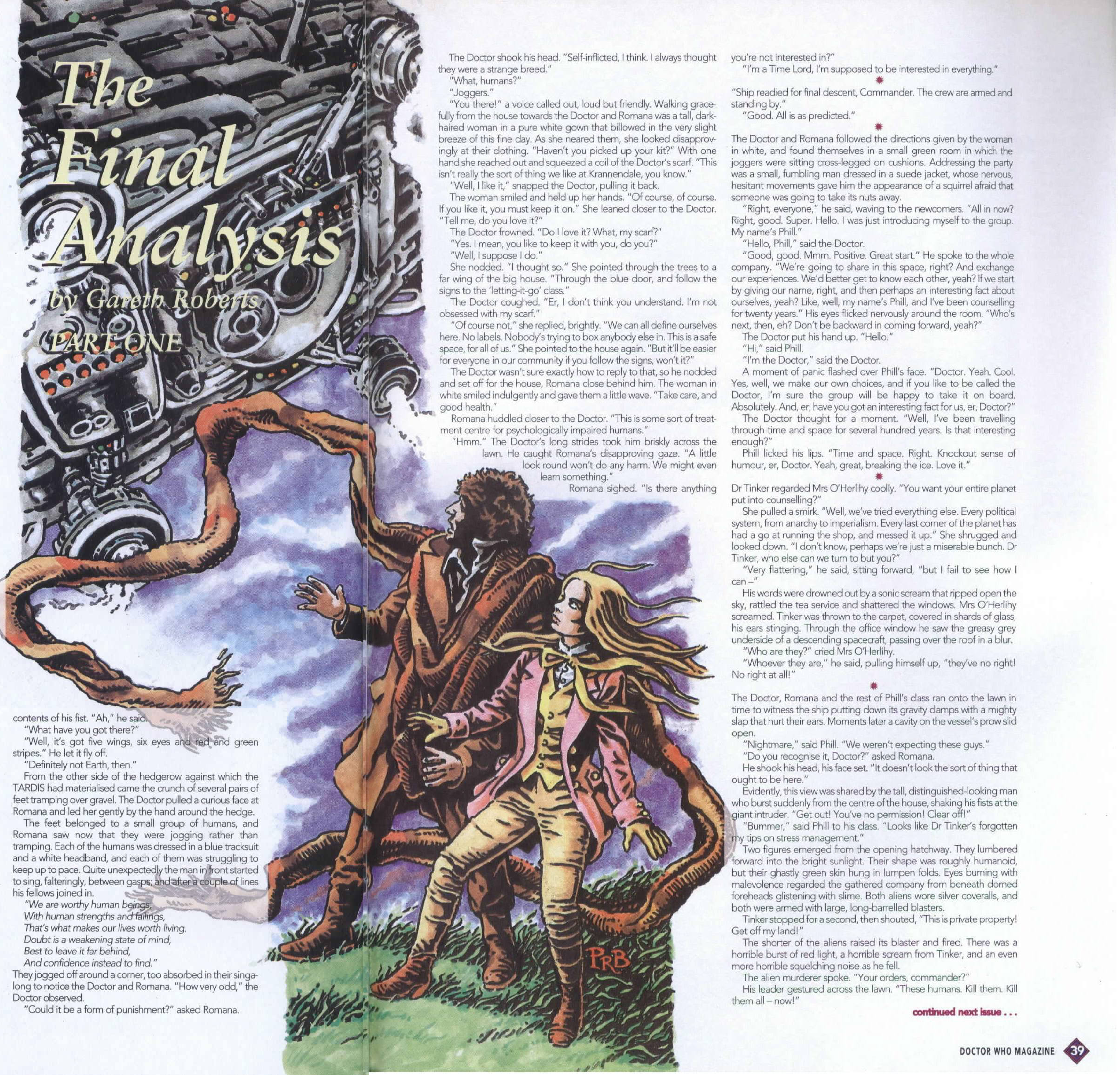


Illustration by Phil Bevan

"Stationary orbit attained, commander."

"Have the blanker screens been thrown up?"

"Yes, commander. This ship is totally shielded from surface scanners."

"Then we can proceed. Prepare for descent. The second after the grav-clamps are down, we attack."

*

Krannendale, where Dr Tinker worked, was a small private foundation dedicated to the treatment of psychological complaints. Attempts by media agents to penetrate the complex were dealt with severely; a massive four-pronged disruptor cannon circled on the roof of the west wing, on constant watch for heli-cameras or spy probes. Total security, for even the most newsworthy celebrity, was paramount, for how else could Dr Tinker guarantee confidential treatment? It helped also that Krannendale was built on a small customized asteroid, many millions of miles from populated space.

From the window of his surgery, on the top floor of the house, Tinker watched one of his current charges, a politician with a phobia of the colour purple, walk briskly along the gravel path that bisected the symmetry of the front garden. Every few minutes the man stopped, took a purple piece of paper from a pocket, stared at it, shuddered, and replaced it. Ah, good. The confrontation strategy was working.

The intercom on his desktop buzzed. "Dr Tinker," said his secretary, "Mrs O'Herlihy has arrived."

"Send her through." Tinker cracked his knuckles and seated himself in his high-backed chair. The porcelain elephant next to the intercom looked suddenly wrong, and without quite knowing why – the mind of *Homo Sapiens* was a mystery even to him on occasion – he knocked it into a drawer a second before his new client was admitted.

He'd expected somebody younger and better dressed. She was middle-aged and plumpish, and tucked under the arm of her plastic overcoat was a battered, bulging concertina file. She nodded to him, and accepted his offer to sit. "Whew," She blew out her broken-veined cheeks. "The trouble I had getting in here." Without further preliminaries she dumped the file onto the desk, where it unfolded with a despairing creak.

Dr Tinker looked at her mac and her cheap earrings. He was wondering why a person who could afford his exclusive consultancy (in the few moments of their acquaintance he was already a couple of hundred mazumas better off) was so dowdily attired, and whether a tendency to scruffiness was a part of her complex. He tried not to look too surprised as he enquired of the file, "These are your medical notes, Mrs O'Herlihy?"

"Oh no. No, no." She seemed slightly amused. 'I'm just the rep. Nothing wrong with me. Well, not so's you'd notice." Registering his blank expression she leaned forward slightly. "Oh dear. Has nobody told you? The girl at your admissions office was supposed to."

Tinker shuffled in his chair, feeling rather annoyed. "One moment. You are the representative of my client?"

"Sort of. I'm just going to have to start from the top, aren't I?"

"Please."

She hooked out a smaller file, opened it and flicked rapidly through its loose leaves. "This is our last shot, really. Rest of the universe has left us behind, rather. In more ways than one!" Her fingers settled on a laminated sheet and she handed it to him. "There we go. Looks lovely from a distance."

Tinker stared at the photograph, which was of a small world with one tiny moon. The planet was swathed in whorls of fluffy cloud. "I don't understand," he said slowly. "I don't recognize this place."

O'Herlihy clicked her teeth and shook her head. "Dear, dear. That's Earth, you know."

"Oh, really?" He looked more closely at the photograph. "I've never seen it before. A bit of a dump, I heard. People still live there, do they?"

She snatched back the photograph and said, not without some humour, "Actually, I live there, Dr Tinker. Along with several million others."

"I see." He nodded. "You're representing another Earth person, are you?"

"No. The whole planet." Her face took on a mournful expression. "It's been decided. Therapy. It could be the answer. For all of us."

Tinker took the photograph back. "Therapy? *All* of you?"

*

In a corner of the lawns on the opposite side of Krannendale, a blue beacon started to flash in mid-air. Seconds later, the police box shell of the TARDIS had solidified noisily. Its battered door creaked open, and Romana stepped out. "Well, it looks all right," she called back over her shoulder. "You don't think this could be Earth again?"

The Doctor joined her on the step, and immediately took off his hat and fanned himself in the blistering sunlight. "A colony, I'd say, from the look of some of these species." He waved at a patch of blooms, then converted the action to a sudden snatch at thin air. His hat dropped from his hand; Romana caught it and put it in her pocket. The Doctor opened his finger and thumb a fraction and peered at the contents of his fist. "Ah," he said.

"What have you got there?"

"Well, it's got five wings, six eyes and red and green stripes." He let it fly off.

"Definitely not Earth, then."

From the other side of the hedgerow against which the TARDIS had materialised came the crunch of several pairs of feet tramping over gravel. The Doctor pulled a curious face at Romana and led her gently by the hand around the hedge.

The feet belonged to a small group of humans, and Romana saw now that they were jogging rather than tramping. Each of the humans was dressed in a blue tracksuit and a white headband, and each of them was struggling to keep up to pace. Quite unexpectedly the man in front started to sing, falteringly, between gasps; and after a couple of lines his fellows joined in.

"We are worthy human beings,
With human strengths and failings,
That's what makes our lives worth living.
Doubt is a weakening state of mind,
Best to leave it far behind,
And confidence instead to find."

They jogged off around a corner, too absorbed in their singalong to notice the Doctor and Romana. "How very odd," the Doctor observed.

"Could it be a form of punishment?" asked Romana.

The Doctor shook his head. "Self-inflicted, I think. I always thought they were a strange breed."

"What, humans?"

"Joggers."

"You there!" a voice called out, loud but friendly. Walking gracefully from the house towards the Doctor and Romana was a tall, dark-haired woman in a pure white gown that billowed in the very slight breeze of this fine day. As she neared them, she looked disapprovingly at their clothing. "Haven't you picked up your kit?" With one hand she reached out and squeezed a coil of the Doctor's scarf. "This isn't really the sort of thing we like at Krannendale, you know."

"Well, I like it," snapped the Doctor, pulling it back.

The woman smiled and held up her hands. "Of course, of course. If you like it, you must keep it on." She leaned closer to the Doctor. "Tell me, do you love it?"

The Doctor frowned. "Do I love it? What, my scarf?"

"Yes. I mean, you like to keep it with you, do you?"

"Well, I suppose I do."

She nodded. "I thought so." She pointed through the trees to a far wing of the big house. "Through the blue door, and follow the signs to the 'letting-it-go' class."

The Doctor coughed. "Er, I don't think you understand. I'm not obsessed with my scarf."

"Of course not," she replied, brightly. "We can all define ourselves here. No labels. Nobody's trying to box anybody else in. This is a safe space, for all of us." She pointed to the house again. "But it'll be easier for everyone in our community if you follow the signs, won't it?"

The Doctor wasn't sure exactly how to reply to that, so he nodded and set off for the house, Romana close behind him. The woman in white smiled indulgently and gave them a little wave. "Take care, and good health."

Romana huddled closer to the Doctor. "This is some sort of treatment centre for psychologically impaired humans."

"Hmm." The Doctor's long strides took him briskly across the lawn. He caught Romana's disapproving gaze. "A little look round won't do any harm. We might even learn something."

Romana sighed. "Is there anything you're not interested in?"

"I'm a Time Lord, I'm supposed to be interested in everything."

*

"Ship readied for final descent, Commander. The crew are armed and standing by."

"Good. All is as predicted."

*

The Doctor and Romana followed the directions given by the woman in white, and found themselves in a small green room in which the joggers were sitting cross-legged on cushions. Addressing the party was a small, fumbling man dressed in a suede jacket, whose nervous, hesitant movements gave him the appearance of a squirrel afraid that someone was going to take its nuts away.

"Right, everyone," he said, waving to the newcomers. "All in now? Right, good. Super. Hello. I was just introducing myself to the group. My name's Phill."

"Hello, Phill," said the Doctor.

"Good, good. Mmm. Positive. Great start." He spoke to the whole company. "We're going to share in this space, right? And exchange our experiences. We'd better get to know each other, yeah? If we start by giving our name, right, and then perhaps an interesting fact about ourselves, yeah? Like, well, my name's Phill, and I've been counselling for twenty years." His eyes flicked nervously around the room. "Who's next, then, eh? Don't be backward in coming forward, yeah?"

The Doctor put his hand up. "Hello."

"Hi," said Phill.

"I'm the Doctor," said the Doctor.

A moment of panic flashed over Phill's face. "Doctor. Yeah. Cool. Yes, well, we make our own choices, and if you like to be called the Doctor, I'm sure the group will be happy to take it on board. Absolutely. And, er, have you got an interesting fact for us, er, Doctor?"

The Doctor thought for a moment. "Well, I've been travelling through time and space for several hundred years. Is that interesting enough?"

Phill licked his lips. "Time and space. Right. Knockout sense of humour, er, Doctor. Yeah, great, breaking the ice. Love it."

*

Dr Tinker regarded Mrs O'Herlihy coolly. "You want your entire planet put into counselling?"

She pulled a smirk. "Well, we've tried everything else. Every political system, from anarchy to imperialism. Every last corner of the planet has had a go at running the shop, and messed it up." She shrugged and looked down. "I don't know, perhaps we're just a miserable bunch. Dr Tinker, who else can we turn to but you?"

"Very flattering," he said, sitting forward, "but I fail to see how I can –"

His words were drowned out by a sonic scream that ripped open the sky, rattled the tea service and shattered the windows. Mrs O'Herlihy screamed. Tinker was thrown to the carpet, covered in shards of glass, his ears stinging. Through the office window he saw the greasy grey underside of a descending spacecraft, passing over the roof in a blur.

"Who are they?" cried Mrs O'Herlihy.

"Whoever they are," he said, pulling himself up, "they've no right! No right at all!"

*

The Doctor, Romana and the rest of Phill's class ran onto the lawn in time to witness the ship putting down its gravity clamps with a mighty slap that hurt their ears. Moments later a cavity on the vessel's prow slid open.

"Nightmare," said Phill. "We weren't expecting these guys."

"Do you recognise it, Doctor?" asked Romana.

He shook his head, his face set. "It doesn't look the sort of thing that ought to be here."

Evidently, this view was shared by the tall, distinguished-looking man who burst suddenly from the centre of the house, shaking his fists at the giant intruder. "Get out! You've no permission! Clear off!"

"Bummer," said Phill to his class. "Looks like Dr Tinker's forgotten my tips on stress management."

Two figures emerged from the opening hatchway. They lumbered forward into the bright sunlight. Their shape was roughly humanoid, but their ghastly green skin hung in lumpen folds. Eyes burning with malevolence regarded the gathered company from beneath domed foreheads glistening with slime. Both aliens wore silver coveralls, and both were armed with large, long-barrelled blasters.

Tinker stopped for a second, then shouted, "This is private property! Get off my land!"

The shorter of the aliens raised its blaster and fired. There was a horrible burst of red light, a horrible scream from Tinker, and an even more horrible squelching noise as he fell.

The alien murderer spoke. "Your orders, commander?"

His leader gestured across the lawn. "These humans. Kill them. Kill them all – now!"

continued next issue . . .

The Good Soldier

John Levene has the distinction of playing not only the popular companion Sergeant Benton but also two of the more famous *Doctor Who* monsters; a Yeti and a Cyberman. Steve Lyons and Chris Howarth caught up with John during a recent return visit to the UK.

"I loved Benton," declares John Levene, "because he was what I call the manifestation of the reflection of the other characters. In other words, the Doctor always trusted and believed Benton and gave him his own rein, and the Brigadier always knew that once he told Benton to do something it would be fulfilled, because he never stopped until he'd done it. Benton was a loveable character, always reliable, always truthful, and he would fight to the death to protect his Doctor, whether it was Pat Troughton, Jon Pertwee or Tom Baker. And, I have to say it, he was very working-class. To me, working-class stood for the truth."

John was born into a working-class family in Salisbury, at five minutes to midnight on Christmas Eve, 1941. "I left home at the age of about nineteen and ended up working in a menswear shop in Regent Street. I happened to serve Telly Savalas, who had come over here to make *The Dirty Dozen*, and the director had mentioned to him that they needed some extras for a scene in a men's toilet where they beat up Charles Bronson. He was impressed by my sales pitch and I was quite well-built in those days, so he said he'd put my name down to get a job as an extra doing that scene. So, being naive, I went down to Pinewood and said, 'Telly Savalas said mention his name and he'd come to the gate and bring me in,' and of course they said, 'Do you have your Equity ticket?' So I didn't get that job, but I went to Equity and tried to get my name down. Equity was a closed shop, they weren't taking any actors at all, but the lady there said, 'You look like an honest man – give me your name quickly and I'll get it into the system.' Well, my real name is John Anthony Woods, but there was already a Shakespearian actor named John Wood, so I couldn't use that. I looked out of the Equity office window in Harley Street and there was a boxing promoter's office right opposite called 'Harry Levene'. I said, 'How about John Levene?' and that's how I ended up with that name. I didn't get *The Dirty Dozen* job, but I did end up in *Z Cars, Troubleshooters, Up Pompeii, The Newcomers* and almost every show that was going. I did over seventy different shows in my first two years of being a walk-on."

One of these was an edition of *The Wednesday Play* directed by Douglas Camfield, who later remembered John when he needed extras for *The Web of Fear*. "He phoned up and said, 'How would you like to play a Yeti in *Doctor Who*?' and, having watched William Hartnell years before, I said I would love to! Then, before I knew where I was, I was playing Corporal Benton in *The Invasion*. The confusing thing is, I was a Cyberman in one episode and I ended up as Benton in two or three of the other episodes. That's confused historians and myself, but that's what happened."

> **"Every second I was doing that scene in *The Time Monster*, I thought the nappy was going to drop off!"**

Although there was a possibility of the role being regular, John wasn't holding out much hope. "In those days, nobody believed that anything was regular, because you heard too many nightmare stories. And my self-esteem was very low, insofar as my dad never paid much attention to me so I never believed that anyone would want to hear what I had to say. I just did what came along. I certainly didn't have any ego to work on, but then suddenly the fan letters started coming in. What with me being a Salisbury lad and not very worldly at that time, you can imagine how stunned I was – I once had a fan letter from 600 women in a Lancashire electronics company. Barry Letts and Terrance Dicks obviously gathered that I was a viable proposition then and that's when they started to make my part bigger and better.

"I insisted on doing my own stunts because I thought, 'Why the hell should I let a stuntman take away the best part of the movie for me when I'm quite capable of doing it myself?'" Things didn't always go according to plan, however. "*The Dæmons* was very damaging. First of all, the stuntman, Peter Diamond, hit me with a stick – it was supposed to hit the gun I was holding, but it caught my hand

Below: John Levene as Platoon Under Leader Benton on location for *Inferno*. Photo © BBC Video

Left:
Jon Pertwee, John Levene and Nicholas Courtney run through a scene in rehearsal for *Inferno*.
Photo © BBC Video

Below:
Sergeant Benton discusses the situation in *The Time Monster* with Stuart Hyde (Ian Collier) and Dr Ingram (Wanda Moore).
Photo © BBC

– so I'd already blanched from the stinging sensation, and then I jumped on the stuntman, he hit me in the stomach and I fell with my back up on the bar, and there was a glass ashtray there which really hurt my back. The director, Chris Barry, came down and said, 'Great fight scene!', and the truth is I was so hurt that it made it look real. That set the tone then for all the other stunts I did. I just thought, 'Oh, let it go,' and so I paid for doing my own stunts, but I believe it added another dimension to the fight scenes.

"Also in *The Dæmons*, I was fighting with the verger down in the basement of the church, and the actor had to throw me over his shoulder. He said, 'You shouldn't do this. If you land wrongly you could put your back out.' But I insisted I did it. He put his feet on my tummy and sent me right over, and his shotgun broke in half! So when we were wrestling, we were talking to each other – and you might even see it when you watch the video – he said, 'The bloody gun's broke!' and I said, 'Well, hold the two pieces together!' He stood up and said, 'Okay, Mr Benton, you're coming with me,' or whatever the line was, and of course I was trying very hard to suppress a laugh because I knew that the gun was broken. If he'd tried to shoot me, it would have most likely have exploded in his face!

"There was a scene in *Inferno* when [as Benton's fascist counterpart] I had to beat Jon Pertwee up. Jon said to me, 'Don't pull any punches,' and we rehearsed it with me pulling his hair back and slapping his face. Unless you commit yourself to that sort of reality, I think the show suffers.

"In *The Mind of Evil*, Benton was shot in the head and fell out of a jeep. I was on the way back home from Dover with Jon, and I had this fake blood all down my face. Jon said, 'Look, John, I know you're a little shy, but I'd like to get you out of that. Why don't you run into Boots as a soldier – they'll think you're from the military camps around Dover – run up to the counter and ask for a packet of elastoplast?' Jon was then going to run in after me with his costume on. The thing is, I forgot I had my military boots on, and what do we have on the bottom of military boots? Metal studs. And what do metal studs not stand up to? Marble floors, as they had in Boots! I ran in and I kept my balance until I got about ten feet from the counter, and by that time it was like I was on skates. I skidded up to the counter, banged my knee so badly that I nearly broke the glass, and fell on the floor. Jon came in with his cloak flowing, looking like a bloody great bird, and no-one in Boots could work out what was going on. Then they recognised us as Benton and Doctor Who, so we ended up signing autographs for twenty minutes and I went home with a damaged knee, a packet of elastoplast which I had to pay for and a BBC painted-on bullet hole in my brain which I'm sure the people at Boots wish had been fatal because we caused such a commotion."

John gives a good deal of the credit for his success in *Doctor Who* to Douglas Camfield. "He worked so beautifully at the BBC and he was such a powerful director. He had a great presence about him, an amazing military presence, and his discipline in keeping the crew and the cast really tight is what made the whole thing work. He was determined to make UNIT very military. After the first costumes which we had in *The Ambassadors of Death*, which were very weak and

Above, left to right: Sarah Jane Smith (Elisabeth Sladen), the Brigadier (Nicholas Courtney) and Benton (John Levene) pose with Bessie in *Planet of the Spiders*; Sarah, Harry (Ian Marter), Benton and the Fourth Doctor (Tom Baker) in *Terror of the Zygons*; The Second Doctor (Patrick Troughton), Doctor Tyler (Rex Robinson), the Third Doctor (Jon Pertwee), the Brigadier, Jo Grant (Katy Manning), Sergeant Benton and Ollis (Laurie Webb) in the TARDIS in *The Three Doctors*
Photos © BBC Video

pathetic, he then started to get Benton dressed in real commando outfits and the Brigadier started wearing the proper hat.

"I remember I wasn't very good at saluting – I felt a bit self-conscious, because I hadn't ever been in the military. But one day, we got a phone call from the commanding general of Edinburgh Castle to say they'd like to invite me up there for the weekend to teach me how to salute like a proper soldier! I never ended up going, but Douglas took me out into Richmond Park and taught me how to walk and salute and come to attention like a military man. Also, when we did *Inferno*, he took me there to teach me how to be a Primord. So while all the people in the park were walking their dogs and saying, 'Sit!' 'Run!' or whatever, Douglas had me almost, if you like, on a creative leash. When you see the results of my Primord, it was directly to do with Douglas being so thorough in teaching me how to do it, and of course my desire to please him because he was such a caring man, such a good director. That's why I think I ended up making it, so to speak."

John is in no doubt about his favourite story of the period: "It's got to be *The Dæmons*. Then *The Three Doctors*, then *The Green Death* and *The Time Monster*. I also loved *Terror of the Zygons*, because I was getting some good military scenes. That was Douglas Camfield again. Douglas made me look good, that's the truth of it.

"I had a lot to do in *The Three Doctors*, although I was a little reticent. In those days, my biggest problem was that I was scared I was going to let the other actors down, because I hadn't been to drama school or repertory theatre and I'd had no voice lessons or anything like that. But Pat Troughton said to me, 'Don't worry about the amount of dialogue, John, you won't have any trouble with it. You've done a marvellous job on Benton and I love acting opposite you.' That was how *The Three Doctors* came to be such a special part for me, because Patrick Troughton gave me that – and you can't earn that kind of confidence, you have to be given it by someone as thoughtful and as wonderful to work with as Patrick."

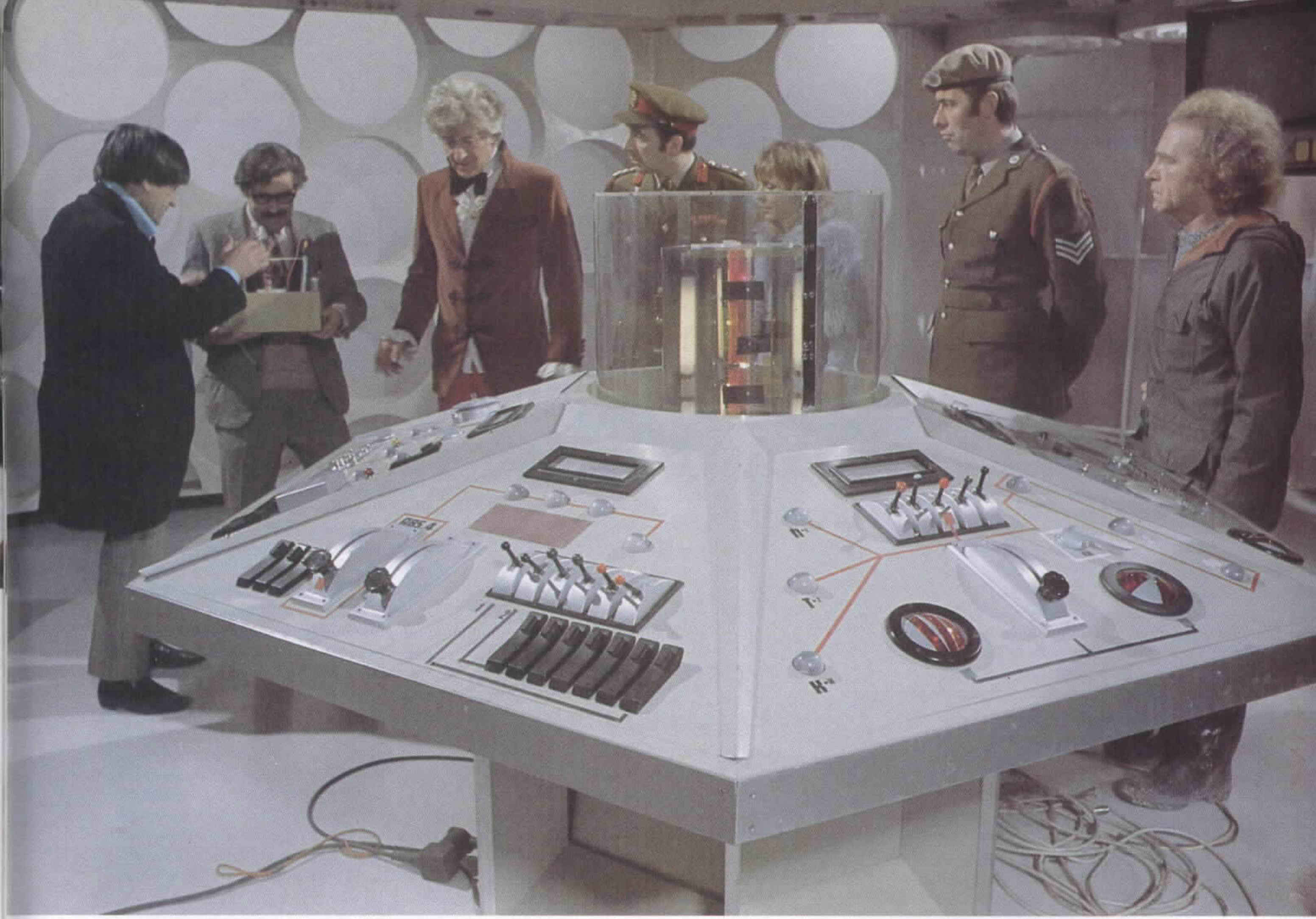
"I found *The Android Invasion* a very hard story – sad, lonely and difficult."

Working on *The Time Monster* was not quite so comfortable an experience. "I had to appear dressed only in a nappy! I found out after the show that some of the dressers had tried to rig the safety pin to make my nappy fall off. Fortunately it didn't, but I was still very embarrassed. It's not like I've got this bulging, muscled body, and in those days I certainly didn't have a tan or anything, so I was very self-conscious about it and I didn't really want to strip off. Now I wouldn't mind, because I'm a little bit more attractive, but then I was embarrassed – and every second I was doing that scene, I thought the nappy was going to drop off! If you look at *The Time Monster* again, you'll see that embarrassed look in my eyes, and obviously if I were a fibber, I would tell you that was acting prowess, but it wasn't!"

One story which John didn't enjoy was his final one, *The Android Invasion*. "By the time I got to the last story, I was very sad. Nick had gone, Pertwee had gone, Katy had gone, Roger was dead, and there I was, lonely Sergeant Benton. I found that a very hard story – sad, lonely and difficult." John believes that his character didn't work as successfully opposite the Fourth Doctor as it had with his predecessor. "Every Doctor has to make a change, and Tom Baker was such a powerful Doctor that you couldn't have the same feeling of comradeship. He also had this slightly Marx Brothers attitude to it which was opposite to Jon's determination to make it all believable. Even with the dinosaurs, which were one inch tall and made of clay, Jon approached them in a serious way, whereas Tom was slightly more sardonic; he smiled at danger whereas Jon took it seriously. So obviously, Jon's attitude was far more in line with my serious character."

While working on *Doctor Who*, John appeared in several films, including *Psychomania* with Beryl Reid and Nicky Henson, and *Dark Places* with Robert Hardy and Christopher Lee. "In those days, Katy Manning was calling me 'Sunshine Superstar' because I was getting all these movies and the feeling was that I was going to get quite a bit of business in films. Then my big break came. I was offered a part in a movie called *Permission to Kill* with Dirk Bogarde, Ava Gardner and Timothy Dalton. I was going to play Dirk Bogarde's right-hand man, and I went off to Austria to film it. But Ava Gardner had a health problem and had to miss four or five days' shooting. Because of the upgraded schedule, my part ended up getting cut. I felt that I was spending so long in studios not doing anything that I was just wasting my time. I left showbusiness and formed my own company, Genesis Communications, which organised huge conferences for companies like British Airways and British Caledonian. I won a gold award in 1982 for the most impressive audio-visual set-up.

"In 1980, my twenty-year marriage began to break down for all the usual reasons: lack of money, lack of understanding on my part . . . being in showbusiness leads to a very unstable income and, in all fairness to my ex-wife, having not had a good relationship with my own



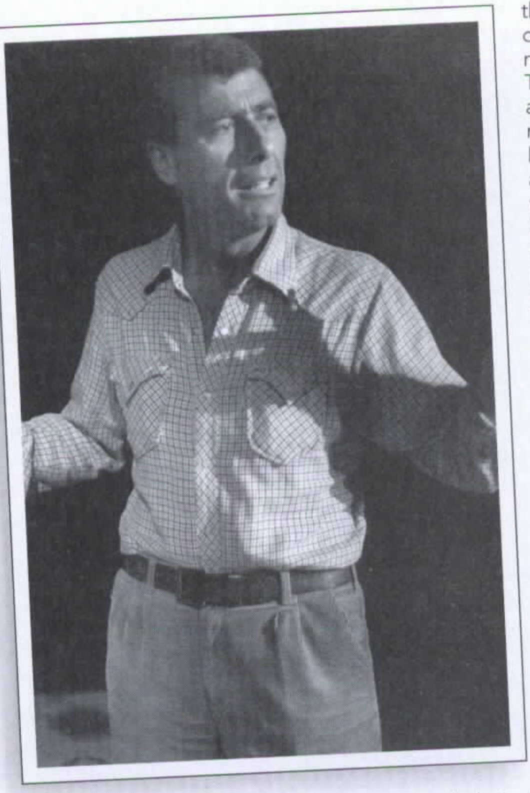
father, I ended up being less than a good father to my son and daughter. So my marriage broke down and I went downhill from there. I started to lose my health after working in a chemical factory, and I became a bit of a recluse. I wouldn't ask for any help; the only person who came to help me was my mother. Her maiden name was Vera Margaret Blake which is why, eight years ago, I adopted the name John Anthony Blake. Then in 1984 Sheila Camfield phoned to tell me that Douglas had died, and Douglas had put in his will that he wanted me to be one of his pall-bearers. That was the saddest time of my life. I missed Douglas so much, because he was one of the few men who believed in me. He believed in my dreams and he'd made my dreams come true by giving me Benton.

"At that time, I was a bingo caller at Streatham Bingo Hall, which was the biggest hall in England. When she found out I'd been ill, Sheila Camfield phoned and told me about an advert in *The Times*: 'Bingo caller needed for cruise liner out of Miami, to sail Caribbean and South America'. I got the job and ended up going to sea for two years. I circumnavigated South America and visited Rio de Janeiro, the Panama Canal, met the Kuma Indians, went to the Magellan Straits . . . When I was in Rio de Janeiro, I had a phone call from America asking me to attend a convention in Minneapolis. I went there and, after being on my own for eight years, I fell in love at first sight with a lady named Jennifer Ann Wegner. Jenny and I got married three years ago, 14th April 1992. I never knew what love was until I met Jenny. She's the most wonderful companion I've ever had. Apart from the *Doctor Who* team!" he adds, laughing, "but I couldn't marry them. There were too many, and they were all male!"

As many other *Doctor Who* stars have found, the programme isn't easily left behind. In 1984 John revived Benton for Richard Franklin's stage play *Recall UNIT or The Great T-Bag Mystery*. "Richard had approached Jon, Nick and myself to do it, but Jon already had a contract and Nick had an alternative offer from the BBC, which he decided to take because he's very fond of the BBC. I ended up sticking with Richard because it was very difficult for me to break my word. It wasn't the greatest success, because the other characters weren't in it, but suffice it to say that Richard and I put our best foot forward. We performed it at the Edinburgh Fringe for twelve nights and the fans loved it, but the critics weren't so keen – they thought it lacked the UNIT strength. It could have been better with more time and more money, but that wasn't Richard Franklin's fault, because circumstances were against us. I enjoyed acting in it, although it was strange being dressed up as a woman wearing Wellington boots! It was an interesting experience

Below: Sergeant Benton questions Dr Ingram in *The Time Monster*. Photo © BBC

Right: John Levene.



– it was the first time I had been on stage, all my other work had been in television and films."

A year earlier John had turned down a brief appearance in *The Five Doctors*. "Peter Moffatt sent me the original script and there were four lines for Benton, out of vision, which went something like, 'Ere, you can't go in there, you haven't got permission, come back or I'll arrest you!' and it was the Second Doctor, Pat Troughton, coming in. I refused to do it, and it was nothing to do with vanity or a desire to be in front of the camera, it was to do with not letting the years of solid hard work I'd put into Benton be thrown away on four lines out of vision, refusing to even recognise the Second Doctor. They sent me a rewrite and they gave me six lines, two in vision and four out, and my daughter said, 'Dad, after all the work you've put into Benton, I don't think it's worth you going in and belittling his character for the sake of six lines and a few hundred quid.'"

During another brief return from America, John starred.in Reeltime Pictures' original UNIT spin-off video drama *Wartime*. "*Wartime* came about because the script-writers loved the idea of expanding on what Benton would have done after his time in *Doctor Who* – I resented being called a used car salesman! I took the part because the script was interesting, Michael Wisher offered to play my father, the location was stunning and I was allowed to do my own stunts." The video revealed Benton's Christian name, although John insists that that was a decision made much earlier. "It was always John Benton. I just said one day, 'What would I call myself?' and I think it was Terrance Dicks who said, 'Well, why don't you keep the name John?'" He was unfortunately unable to appear in the more recent production, *Downtime*. "Keith Barnfather did say, 'Don't be disappointed, you never know when another Benton project will happen.'" That aside, John would still be keen on returning to *Doctor Who* if the opportunity arose. "I met Philip Segal in Hollywood," he says, "and the rumour is that if they tip their hat to the old show, you never know . . .

"Eventually I will write the Life and Loves of John Benton, aka John Anthony Woods, aka John Levene, aka John Anthony Blake, aka Gentleman Johnny Bingo, aka Johnny Redboots – which is what the Indians in the Mexican jungle on the Yucatan Peninsula called me. I've got a huge journal with all the notes I've been keeping for ten years, and when it comes out it'll be a blinder, but I think I'll wait until I get to the age of about sixty, which is six years off." He has already chosen the book's title. "For our recreation, Jenny and I don't go gambling, night-clubbing or any of the other Hollywood things; we climb the foothills. When you come down at five in the evening, the sun is beginning to set and, because you're taking a spiral path, you're sometimes in the shadow which makes you very cold and you'll rush to get to the sun. So the name of my book is going to be *Run the Shadows, Walk the Sun*. When I told Nick Courtney, he said, 'Oh, John, what a wonderful title. It seems to sum up our lives in *Doctor Who*.'" ◆

It doesn't take a full page colour advert to tell you that the UK's Biggest & Best Doctor Who Convention will be back in '96

MANO?TICON 4

HOTEL PICCADILLY, MANCHESTER. EASTER WEEKEND 1996

In fact, all you really need is the booking form printed below

Please send the completed slip, together with your remittance to: 22 Seven Acres Lane, Norden, Rochdale, Lancs, OL12 7RL (Cheques payable to **Manopticon**)

Name . . . .

Address . . . .

. . . .

I wish to register for **Manopticon 4** on:

Easter Sunday, 7th April 1996 @ £22 ☐

Easter Monday, 8th April 1996 @ £18 ☐

Both Days,* 7th /8th April 1996 @ £36 ☐

***Special Offer: book for both days before 31/12/95 pay only £32**

MANO?TICON 4

We have negotiated a heavily reduced room rate with The Piccadilly. Details will be sent with registration confirmation

Timelines

compiled by **Scott Gray**

Send your letters to:
Timelines
Doctor Who Magazine
Marvel Comics Ltd
Arundel House
13 - 15 Arundel Street
London WC2R 3DX

Surf's up

Well, it had to happen – Timelines has finally jumped the traffic barrier and landed on the information super-highway. Yep, **DWM** *is now on the Internet, so anyone armed with a modem and keyboard can now write to us instantly. You're more than welcome to send us your views on* **DWM***, the show and all the associated aspects of* Doctor Who*, and you can also submit questions and answers to* The High Council. *Please mark your letters clearly if you intend them for publication. The address to send your e-mail to is:* **doctorwho@marmags.demon.co.uk**. *Here's our very first cyberspace missive . . .*

Let me start off by commending all those at **DWM** for a fine job over the past five-plus years that I've been reading the magazine. You've faced a monumental task in putting together a magazine based on a currently out-of-production television programme. For most of its post-*Survival* run, **DWM** has been immensely readable, frequently amusing, and always informative.

Still, as they say, all things can be improved. First of all, I'm somewhat disappointed by the new format **DWM** implemented late last year. As many on the newsgroup rec.arts.drwho have noted, there are times when it seems those immense white margins are going to devour the entire page. The move to a larger page size has meant the possibility for more articles, and yet as far as I can tell this really isn't being taken advantage of. The new font is also poorly chosen, and combined with all the white space appears very dull and lifeless.

As far as the actual content of the magazine goes, I'm grudgingly in favour of your move toward enhanced graphic presentation. This is, after all, a magazine and not a factual book, and the illustrative element of a magazine is almost as important as the writing element. I would suggest commissioning a few more artwork covers, though. I believe I'm correct in thinking that when **Doctor Who Classic Comics** began, it was decided to have **DWM** feature only photographic covers while **DWCC** would carry the artwork ones. Well, now that **DWCC** is (sadly) no more, I'd strongly recommend redressing the balance.

In terms of the articles themselves, I continue to be thoroughly impressed with Andrew Pixley's *Archives*. When the entire run of the series has been covered, I really think **DWM** ought to collect them all in one volume for the benefit of anyone who's missed issues in the past. They really are works of brilliance. *Shelf Life* has also been great, although I'll reserve judgment on Dave Owen's take on it until his first issue actually reaches Newfoundland. I have, however, found that the number of interviews has greatly outweighed the number of other articles (analytical, factual or whatever) of late, and this is making **DWM** seem very unbalanced. More variety is called for, I think, and hopefully Philip Segal's forthcoming *Doctor Who* movie (assuming it goes ahead) will provide just the excuse needed to mix things up a bit.

Finally, I urge you to reconsider your recent policy of featuring only past Doctors in the comic strip. Ever since this began, the quality of the comic has taken a noticeable dip, with only the Kate Orman/Barrie Mitchell story, *Change of Mind*, really impressing me. Stories like *The Lunar Strangers* and *Food For Thought* are poorly-conceived and appallingly silly, making me long for the days of *Cuckoo* and *Final Genesis*. The tying-in with the *New Adventures* was a brilliant idea, producing many of **DWM**'s best comic strips ever. It's time, I think, for a return to this.

Anyhow, I hope I haven't seemed too critical. **DWM** is still a great magazinel must also compliment you on the excellent *Net Gains* article written by Matt Jones and Rich Salter. Now that **DWM** has gone on-line, maybe a follow-up is in order?

Shannon Patrick Sullivan
St. John's,
Newfoundland.
shannon@morgan.ucs.mun.ca

Who Trek

I have just bought **DWM** 225 (being in Canada, I am a bit behind), and all the pieces in the issue interested me. There was one in particular that intrigued me, though: Craig Hinton's review of the *New Adventure*, *Sanctuary*.

Now, I haven't read *Sanctuary* yet, but he mentions that David A McIntee has included an excessive amount of *Star Trek* refernces. Having read the *Prelude* for *Sanctuary* in this issue, I can already find two. An "archaelogical group" on "Camus II" comes up in the *Star Trek* episode *Turnabout Intruder* and also the *Star Trek: TNG* story *Legacy*. The character Lisa Nguyen has a stolen name – a "Lisa Nguyen" appears in several *Star Trek* novels by JM Dillard and Brad Ferguson, notably *Bloodthirst*, *The Lost Years* and *A Flag Full of Stars*.

I didn't find the references as intrusive as Craig did, but perhaps David should lighten up on the references and avoid confusion as to where *Doctor Who* stops and *Star Trek* begins.

Edgar Governo
Winnipeg,
Canada.

After reading in your magazine about the latest *Doctor Who* exhibition at Llangollen, I went to see what it was like.

It was very impressive. I found the display of the early drafts for *The Curse of the Scarab* interesting to look at, and it was pleasing to see a good selection of **DWM** covers in there too. Most surprising of all, though, was seeing the Malus from *The Awakening* on display. Considering how many costumes and props have been sold at auction, this

THE HIT PARADE

Another member of the DWM team has spent several sleepless nights drawing up a list of his favourite Doctor Who *stories and the reasons why they are important to him.*

Paul Vyse
(**DWM** *designer*)

1. *The Seeds of Doom*
"The first story to really stick in my mind at the impressionable age of nine, it remains the most re-watchable. Gritty but witty, acted with total conviction, and directed with style. The story you could show anyone and not be embarrassed."

2. *City of Death*
"For pure entertainment. Gorgeous to look at, a delight on the ear, and total indulgence for anyone who loves Paris."

3. *The Talons of Weng-Chiang*
"Victorian London. Robert Holmes. Patsy Smart. Jago and Litefoot. Mr Sin. Michael Spice ("Flesh" as five syllables!). Leela. Forget the rat."

4. *The Leisure Hive*
"On my list by virtue of its stunning and creative direction and, for purely nostalgic reasons, for the first appearance of the revamped Baker Doctor in that fab costume."

5. *The Caves of Androzani*
"Ignore the plastic dragon and here is a beautifully made story in which Peter Davison finally got to grips with the Doctor, in no small part due to Robert Holmes' unique understanding of the character. One of the few stories about which my opinion has not changed at all since first viewing."

6. *The Deadly Assassin*
"Again, one of the earliest stories to stick in my mind. Amazing cliffhangers in this one. So swept up was I with the dramatic climax, with the Master hanging over the abyss as the Doctor struggles with the Eye of Harmony, that on my creaky audio tape of the time I can be heard urging my hero to 'stand on his hands!'"

7. *The Sontaran Experiment*
"Early Tom Baker stories are my favourites and this comprises all the elements I love: lots of barren, windswept location work, the cast, costumes, music . . . When I go out for long days in the fresh air I usually rush home and watch this."

8. *The Greatest Show in the Galaxy*
"My favourite Sylvester McCoy story. The Doctor's magic show is great, and Mark Ayres' evocative music, accompanying shots of clowns running down billowing tent corridors, recaptures the true atmosphere of *Doctor Who* at its best."

9. *The Tomb of the Cybermen*
"I was surprised at the time of this story's rediscovery that a lot of people seemed disappointed with it. To me it encapsulates much about early *Doctor Who* that was imaginative, claustrophobic and dramatic. Troughton is wonderful."

10. *Revelation of the Daleks*
"I love the snow in this one (another windswept location!), the beautiful direction, Colin Baker's Doctor, the amazing Tasambeker/Jobel relationship, the entertaining script . . . and Kara!"

exhibition illustrates how much *Doctor Who* material the BBC still has, particularly from the Eighties. Well worth the £4 admission!

David Weston
Talke Pits,
Stoke-on-Trent.

Canonical?

I am writing to express my concern at the treatment of the *New Adventures* in your magazines, or rather the lack of it.

What compelled me to write was the recently released **Doctor Who Poster Magazine** (Issue 5) covering the Time Lords. The Monk was said to have "faded from sight" after *The Daleks' Master Plan*, but was it not the Monk who was responsible for the alternative universes in the *New Adventures*? Also, no mention is made of Borusa's subsequent release from Rassilon's tomb at the end of *Blood Harvest*, or the Master's new regeneration in *First Frontier*.

Similarly, in Issue 227's *Worlds Apart* article (which claims to cover "the series' history") there are no references to any *New Adventures* worlds – does this sum up **DWM**'s attitude that the *New Adventures* are not part of the series' history?

The *New Adventures* are covered virtually every month in the news and reviews sections, but nowhere else – even the addition of two new companions, Cwej and Forrester, has gone unnoticed. Even Benny qualified for a *Travelling Companions* article.

The *New Adventures* contain some of the best *Doctor Who* stories ever written. In my opinion they are the perfect continuation to the television series.

What is **DWM**'s policy towards them? Do you consider them to be part of "official" *Doctor Who*? If so, why are they not included in any essays or articles? I think they should be given the coverage they deserve.

B Naismith
Portsmouth,
Hants.

Well . . . The New/Missing Adventures are clearly an important part of Doctor Who *and are always present in* **DWM**, *but using them as reference sources in factual articles would cause tremendous problems in terms of general continuity. In producing an article on the Time Lords, we wouldn't reference the Monk's appearances in the* **DWM** *comic strip stories* 4-Dimensional Vistas *and* Follow that TARDIS!, *and the same must hold true for other forms of* Doctor Who *fiction.* Doctor Who *is first and foremost a television programme, and we must look to the televised stories as the magazine's official subject matter.*

If it's not too much of a contradiction, I'd like to welcome aboard new *Shelf Life* reviewer Dave Owen – and berate him for being thick.

In his review of *The Armageddon Factor*, Dave says, "The quest for the Key just isn't resolved! What about the universal chaos that the White Guardian needed to avert? The Doctor scatters the segments throughout the cosmos once more and the universe is back exactly as it was at the start of *The Ribos Operation*."

Doesn't it make sense, if the White Guardian is as powerful as everyone says he is, that he could get to work as soon as the Key is complete? In his confrontation with the Black Guardian, this is exactly what the Doctor assumes: "The Key is already assembled – couldn't you restore the balance now?"

The climactic confrontation is over custody of the Key – a victory won by the Doctor before it begins as he knows a couple of things about the Key and the Black Guardian and can put two and two together: "The White Guardian would never have such a callous disregard for human life." Romana replies, "Of course not. He'd have used the Key and then dispersed it again."

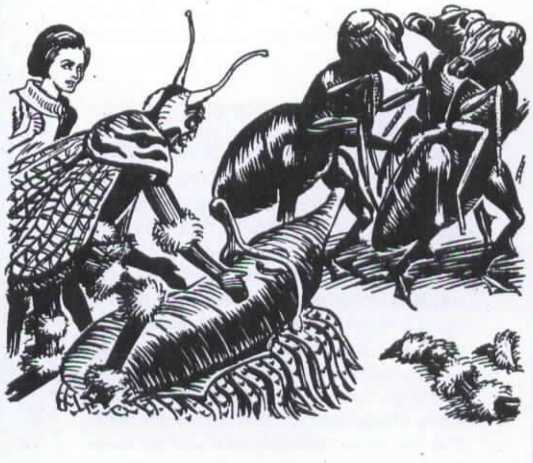
The novelisation makes it very clear when the Doctor points out, "The Key's been reassembled for some little time now. I imagine the White Guardian has had all the time he needs."

Mike Sivier
Whitchurch,
Bristol.

Aha! But the fact that the novelisation had that additional piece of dialogue does suggest that the original scene wasn't very clearly presented, right? The first thought that occurs to me is, if the Black and White Guardians are equals in power, how can the White Guardian operate the Key by remote control when his counterpart can't?

Off TARGET

by Quiquaequod



As the Suffragette Zarbi threw themselves in the path of the leading rider, Miss Wright realised she was witnessing a turning point in the political history of Vortis

Having meant to write for weeks, the new feature *Out of the TARDIS* has finally made me put pen to paper to tell you how much I'm enjoying **DWM.** I also particularly like *Fluid Links*.

I thoroughly enjoyed the Mark Strickson interview – it had me in fits of laughter, which was quite embarrassing because we were reading silently at school. As for the series of Nicholas Courtney interviews, I'm enjoying every minute of them (and if anyone disagrees, they're mad!). Keep up the good work.

Claire Friend
Southampton,
Hampshire.

COMING IN ISSUE 231

William Russell

The man who played one of the original companions, Ian Chesterton, talks candidly about the earliest days of *Doctor Who*.

Chris Clough

We interview the popular director of such adventures as *Dragonfire* and *The Happiness Patrol*.

David Brierley

K9's *other* voice speaks at last – David Brierley recalls his adventures as a robotic dog in Season Seventeen.

Timelash

A complete archive on this Colin Baker adventure, with behind-the-scenes information, story details and previously unseen photos.

Operation Proteus Part One

by Gareth Roberts and Martin Geraghty

London, 1963: a man dies horribly in a jazz café, his form twisting and changing. A young girl named Susan witnesses the deadly result – and calls on her grandfather to investigate . . .

on sale 28th September

Fluid Links

The Cartmel Contradiction

It is perhaps appropriate that the man responsible for injecting mystery into the character of the Doctor is something of a man of mystery himself. The recent interview with Andrew Cartmel which appeared in **DWM** 224-226, was certainly the first time that I had ever heard him talk about his work on the programme. And let me put my cards on the table: I am a big fan of the Andrew Cartmel era of *Doctor Who*. For me the stories that were developed under his direction were among the most exciting, adult and thought-provoking in the series' history. However, after reading the interview it occurred to me that a contradiction exists at the heart of his vision of *Doctor Who*.

This results from the two fundamental changes that Andrew Cartmel made to the character of the Doctor. The first change was to make the character more mysterious, famously he made the Doctor "more than a Time Lord". Suddenly we were no longer privy to the thoughts of our favourite time-traveller. Andrew Cartmel put a shield up between the audience and the Doctor. In the interviews he describes him as being like a "distant mountain range, seen through a mist, an imposing power from a distance". The Doctor was now an enigma, his identity unknown.

> **Andrew Cartmel put a shield up between the audience and the Doctor.**

Secondly, between Season Twenty-Four and Twenty-Five, Andrew Cartmel changed the Doctor's role in the adventures. The Doctor no longer just arrived somewhere by accident and helped out as he had in previous stories. Rather than simply siding with the vulnerable and oppressed against some local evil, our Time Lord instigated battles, he actively searched out injustice. The Doctor was now "manipulating everything, being responsible for everything in a shadowy kind of fashion". The Doctor himself is the premise of the story. He is "good" battling "evil", as opposed to just giving the oppressed a helping hand. In *Battlefield, Remembrance of the Daleks, Silver Nemesis* and *The Curse of Fenric,* we are witnessing the Doctor's own battles.

It strikes me that there is a paradox here. You can't easily do both of these things at the same time. One of Andrew Cartmel's aims was to make the Doctor more mysterious, but at the same time, the writers had to give us more information about the Doctor and his own personal past, because it was his own past (and in the case of *Battlefield,* his own future) which formed the premise of the stories. Is it possible to make a character more mysterious when you're actually explaining more about who that person is, was and will be?

Because Andrew Cartmel and John Nathan-Turner only wanted to suggest this new characterization in subtle asides, it meant that the premise of the story was not revealed until very late on. In *The Curse of Fenric,* we only discover that the whole situation is the setting of a contest between the Doctor and Fenric well into Part Four. This is equally true of *Remembrance of the Daleks* where it isn't revealed that the entire battle is really a genocidal trap for the Daleks until the climax between the Doctor and Davros.

In a traditional *Doctor Who* adventure, the script editor would have illustrated the premise of both these adventures in the first episodes, but that would have meant taking the mystery out of the character of the Doctor, which Andrew Cartmel was keen to develop. So we didn't get to see the Doctor carving bones into chess pieces in a desert to begin his contest with Fenric, or priming the Hand of Omega to go supernova. This strategy of not revealing the premise of the stories led to cries from some fans of incomprehensible plot-lines. But it's worth noting that, now we have all seen *The Curse of Fenric* and *Remembrance of The Daleks* a couple of times (with the benefit of video), they have become some of fandom's all-time favourites.

The influence and development of Andrew Cartmel's vision of the character of the Doctor did not end with his tenure as script editor. Virgin Books have recently published the second of his "War" trilogy of *Doctor Who New Adventure* novels. In keeping with the programme, a central theme of these novels is the question of the Doctor's identity. In one of the most haunting moments of the entire *New Adventures* series, a young girl undermines Ace's understanding of the Doctor by suggesting that he has been lying to her about being a "mysterious traveller in time and space" and is in reality a human sorcerer of immense power. Ace initially laughs this off, but later feels, as we do, rather unsettled by the experience, realising how little she really knows about her best friend.

Cartmel's development of the Doctor's character is not limited to his own novels in the series, and certainly it is not only in his books that it has been suggested that the Doctor's frequent trips to the planet Earth may be due to more than the human race simply being his favourite species. In Paul Cornell's recent *New Adventure, Human Nature,* the Doctor dreams of being a Victorian inventor who builds a time machine and travels to a planet called Gallifrey. He helps the primitive people there build a civilization, before becoming bored and fleeing in one of the time machines that he has built for them. I only mention it because the Virgin team have in their possession a short paper written by one Andrew Cartmel which professes to be a history of the planet Gallifrey – perhaps this was part of his original plan?

Could the mysterious identity of Cartmel's Doctor be revealed by looking a little closer to home? According to the *New Adventures* Writers Guide, "one of these days we'll find out why the Doctor spends so much of his time interfering in a few centuries in the life of one planet in one galaxy . . ."

Time will tell. It always does.

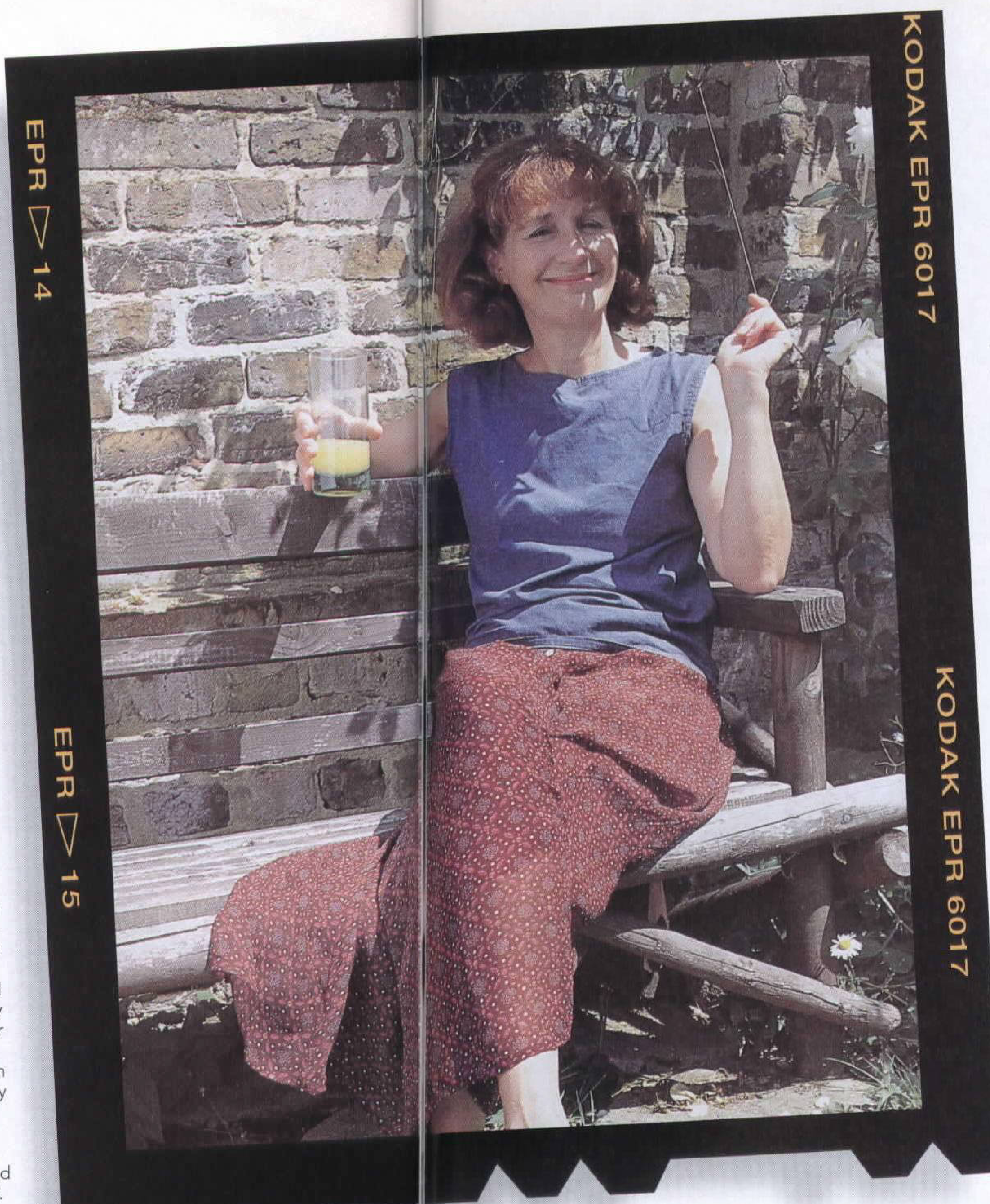
Matthew Jones

Out of the TARDIS

The TARDIS tin contains fifty soul-searching, bizarre and downright trivial questions. Each celebrity must answer twenty randomly selected queries . . .

Caroline John

Appearing in only four stories, Caroline John was, until recently, somewhat reticent about her time in *Doctor Who*. Happily, in the last eighteen months she has made several convention appearances and has recently reprised her role as Liz Shaw in the BBV productions *The Zero Imperative* and *The Devil of Winterborne*. Caroline is married to actor Geoffrey Beevers and lives with her family in Richmond – where DWM paid her a visit with the TARDIS tin . . .



How often do you have your hair cut?
I cut my own hair when it looks straggly. I hate going to the hairdresser, they absolutely give me the hee-bees. The last time I went to the hairdresser was just before I was doing *Gaudy Night* in 1986 when I was blonde and the director, Michael Simpson, wanted me dark blonde. So I went to this Bond Street hairdresser and I bowed my head as they started to work on me. When I came up I had black and green hair! So I left four hours later looking like Haiawatha. When I got home, I crept up to the bathroom and put my head under the shower for about an hour to try and get some of it out. Then my daughter came in the bathroom, took one look at me and screamed.

Would your life have been different without Doctor Who?
[Laughing] Very . . . Shall we go on? . . . I don't really know how to answer that. I would probably have got a different job.

What would you like written on your gravestone?
Thank God – no more washing up!

Were you well behaved at school?
I was very well behaved at school but the nuns didn't think so. You just couldn't do right. I went to a convent school and I do remember one occasion when I was very young when it was a spring morning but it was very, very cold. We always had morning prayers in assembly and I was by the window and put my foot on one of the central heating pipes and turned it with my toe. I don't think I really did anything but suddenly, in walks Sister Philip [adopting broad Irish accent]: "Somebody's touched the central heating in this place, it's all off! Who's the culprit? I'm standing here until the person shows themselves or you'll all have terrible punishment!" So of course I own up even though I hadn't done it at all. I had to go and stand in the nursery class for the whole day. But after lunch I thought that I'd had my fill of standing so I went out to the pony field where we would play on nice days. But Mother Margaret Mary saw me and said, "What are you doing here?! Get back to kindergarten!" So after I got home, fell into my mother's arms and told her what had happened, she got on her bike and went up to the school, made a terrible fuss and nothing more was ever said.

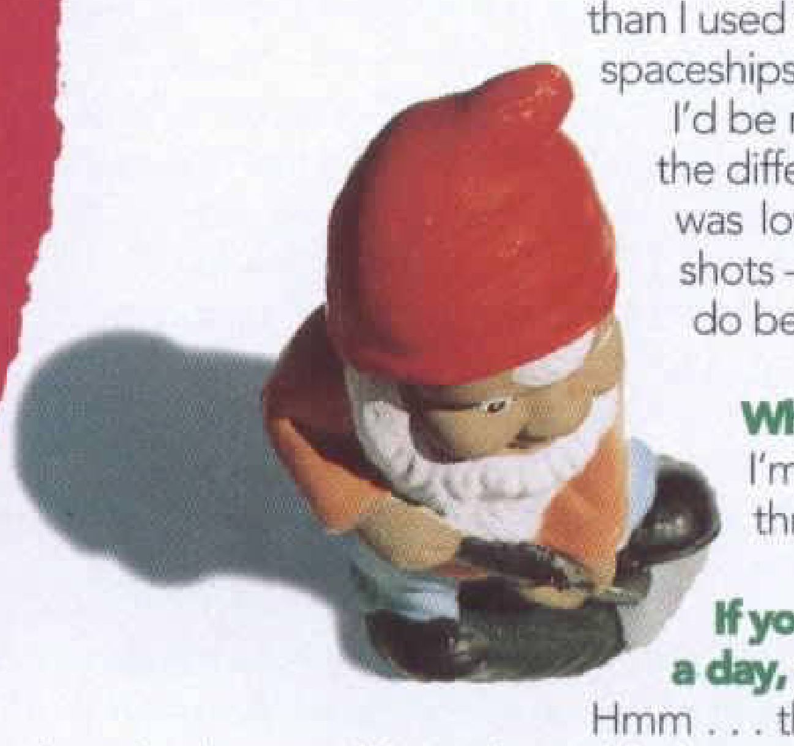
I tell this story because about four years ago, I was mentioning this and my mother said, "Yes, and it was nothing to do with you because the boy who did it owned up." Nobody ever told me! Not only that, nobody ever apologised!

It just shows you what kids go through and remember. Humiliation in front of your peers makes a big impression on you when you're very young.

Do you bathe or shower?
Generally I shower but I do bathe sometimes. I do like a shower, I find it much more refreshing. I like a bath at night when I'm going to bed.

Do you prefer Captain Kirk or Captain Picard?
I don't know who Captain Picard is, so I'll say Captain Kirk. I always liked Spock best. I do like science-fiction now more than I used to. I liked *Star Wars* because all the spaceships looked as though they were on their last legs.

I'd be much more keen to do science-fiction these days because I love all the different things that they can do now, it's much more exciting. I think it was lovely on *Doctor Who* when we spent a morning doing the CSO shots – I really felt excited. Although it took forever, it was so exciting to do because you knew that you were practically the first to do it.



What book are you reading at the moment?
I'm reading Arthur Miller's biography. I'm about a third of the way through and it's brilliant.

If you could swap places with a member of the opposite sex for a day, who would it be?
Hmm . . . this is something I've never thought about . . . [Thinks] I tell you what I *have* thought about and that is being black, just to find out how difficult it was. I would find it quite fascinating to discover what it is really like; just to discover what attitudes you meet when you are doing something routine like buying a ticket.

I think if I was a man, though, I would want to be someone in history. Perhaps it would be interesting to be Shakespeare for a day and to find out if people thought, at that time, he really was very special or if he was just churning them out like Agatha Christie. I'll be William Shakespeare for a day!

What is your most treasured possession?
People, I suppose. My husband and children.

Do you like your own name?
No. I'd rather have been called Carry John but the agent I was with when I decided that said no. I think Carry sounds softer. Caroline always reminds me of the nuns at school [adopting Irish accent again]: "Caroline John!", or my mother who always called me Caroline, rolling the 'r', when I'd done something wrong. So now, everyone calls me Carry and I spell it with a 'y' like I did when I was a little girl – which seems to really upset a lot of people. Some of my best friends still write definitely, 'i','e' as if to say that I don't know how to spell my own name.

If you had to memorize a book, which would it be?
When I was in the lower fifth you had to learn *The Passion of Our Lord*. My sister, of course, had done it perfectly so she came to me and said, "You are going to learn this off by heart and keep up the family tradition," even though she was the only one to have done it. I had St Luke – which I liked very much – and it took me days to do the first three verses! Then, as I got going, it got quicker and quicker and quicker. It was a nice thing to do, so I think I'd probably choose the New Testament because I think it would be a good thing to learn. If you've got to learn a book off by heart it might as well be a good one. I think I'd choose the St James edition, though, because the language is much nicer.

What is the worst song you have ever heard?
I would say all the modern songs that my children play upstairs, [laughing] you know, those ones with thumps. I hate them. I love jazz, I like classical music and I love the Beatles. All I can hear from upstairs though is just . . . [slowly thumps table] . . . that ruthless bang.

Do you enjoy gardening?
Of course! I adore it, yes, but I'm a bit late on everything this year because I've been working so hard. The next door neighbour's beans are up the pole and mine are only just beginning to turn around. It's quite hard work, but I do love it. Unlike children, plants don't answer back. I would like a greenhouse so I could grow absolutely everything from seed. You don't have to spend the mammoth amount on seeds that people do because you can actually get them from last year's flowers. Gardening is a beautiful and peaceful pastime.

Are things getting better or worse?
[Laughing] You'll have to answer that, I don't know. I think things are fine. I think life is a matter of ups and downs. I meet a lot of my contemporaries who still get very uptight when they're out of work for a long time. When I'm out of work now, I know something will be around the corner and I'm not going to waste my life in those interim times worrying whether I'm going to get work or not.

Having had a daughter who was ill when she was little, I think nothing can be better than if a child is not ill. I think if you've got children with things wrong with them, then that is a terrible burden. I think things are good, yes. I'm very lucky, I've got three wonderful children and a smashing husband.

Interview by John Ainsworth

Photography by Robin Prichard

Do you miss red telephone boxes?
Yes I do! I miss them because you had privacy. You don't have privacy anymore, you have to put one finger in an ear to hear what someone's saying to you. I do miss red telephone boxes because they were cosy, if smelly! I also miss the *blue* telephone boxes because we really need them now.

What skill or talent would you like to possess?
Well, I adore ice skating so I should like to be the world's top ice skater [Laughing]. I'd like to be able to do a triple salco without the blink of an eyelid!

Which is best, sweet or savoury?
I should think savoury really. If I had to choose between the two, I'd rather have savoury things. I do like puddings but I wouldn't like to go without avocado pear. I don't eat chocolates very much – I quite like it when we're on location and there's nothing around, it's like an energy bar.

What classic film would you most like to have worked on?
[Long think] The one I'm going to be in next, [Laughing, followed by a *very* long think]. *Wuthering Heights* or *Jane Eyre*. I think probably *Jane Eyre* is more interesting because she develops as she goes on . . . I don't know. [Even *longer* think] Alright, *Anna Karenina*.

When were you happiest?
[Long, thoughtful pause] I think happiness is a relative thing. You have to come up to it from being absolutely miserable [laughs]. Ooh, I don't know . . . I'm pretty happy most of the time, I think. I'm not a doleful person. Probably I'm happiest when I get into bed at night. I lie in my bed and it's like an island and I cuddle up to my husband and I think that this is the nicest bit of the day. I think that's when I'm happiest.

Carry can be seen playing Liz Shaw in the latest BBV production *The Devil of Winterborne*.

Gallifrey Guardian

"A *Five Doctors* for the Nineties"

Following our announcement in Issue 227 of BBC Video's planned release of an extended version of *The Five Doctors*, we can now reveal more information about the project.

The production, entitled *The Five Doctors – The Special Edition*, is a complete re-edit of all the material originally shot for the 1983 Twentieth Anniversary adventure, resulting in an entirely fresh production – making the tape different in style to previous extended releases where new material was simply 'dropped in' at the appropriate point. *The Special Edition* has a variety of new scenes but also features a re-arrangement of a number of sequences, the replacement of some scenes with different takes, and the deletion of several others altogether.

In addition, almost all the special effects sequences have been 'modernised' and re-shot using new technology. The timescoop now takes the form of a spinning glass pyramid, the Dalek extermination effect resembles that of *Remembrance of the Daleks* and the Cybermen are destroyed on the giant chessboard by a beam of light that punches through their bodies.

The re-edit has been undertaken by BBC videotape editor and *Doctor Who* fan Paul Vanezis, with the assistance of Ralph Montagu. Paul and Ralph were members of the team behind the successful re-colourisation of a number of Jon Pertwee adventures in 1992/93. The score has been supplemented and re-recorded in stereo by original composer Peter Howell, and will be the first BBC videotape to be released in Dolby Surround Sound stereo. The story will be released with the closing serial of Season Twenty, *The King's Demons*, in a special embossed slip-case, which will also include a special '*Doctor Who* photo album', in which regular purchasers can collect their range of free BBC Video postcards.

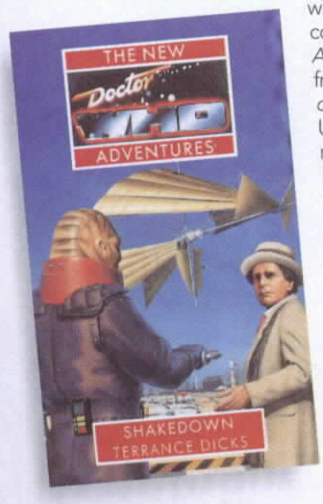
Dominitemporal Services are organising a special screening of *The Special Edition* at BAFTA in London during the Autumn. Contact them for details at PO Box 7831, London SW15 6YD.

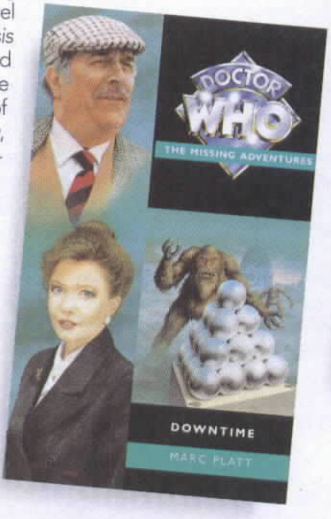
DWM will be taking a more detailed look at this production next issue.

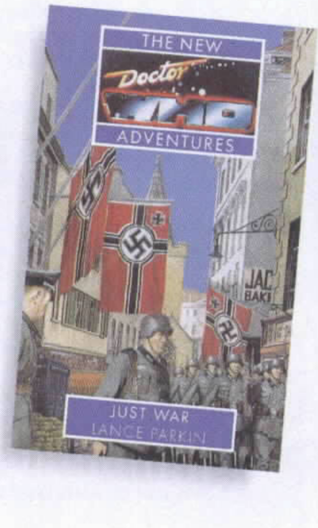
Book news

Virgin has announced a number of additions to their *Missing Adventures* series, each involving a returning foe from the Doctor's past. June 1996 will see the publication of *The Killing Ground* by Steve Lyons, featuring the Sixth Doctor and the Cybermen. The Doctor will be travelling with Grant Markham, the new companion created by Steve for his first *Missing Adventure, Time of Your Life.* July will bring a new novel from Gary Russell, with the working title of *The Genesis of Terror*, which sees the Third Doctor, Liz Shaw and UNIT battling the Silurians and Sea Devils. Perhaps the most unlikely sequel follows in August in the form of David A McIntee's *The Shadow of Weng-Chiang*, which will reuse characters and themes from the ever-popular 1977 serial *The Talons of Weng-Chiang*. This new tale, set in 1937 Shanghai, features the Doctor and Romana team of the Key to Time season.

Shown here are the covers to next December's *New Adventure, Shakedown*, by Terrance Dicks, featuring the artwork of Peter Elson; January's *New Adventure, Just War*, by Lance Parkin, with a cover illustration by Nik Spender, and the same month's *Missing Adventure, Downtime*, by Mark Platt, illustrated by Paul Campbell.

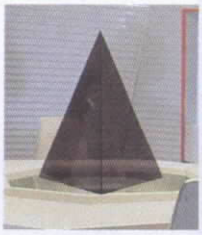






Competitions

Our merry chums over at BBC Video have sent us TEN copies of *Warriors of the Deep* to give away. All you have to do to be in with a chance of winning one is to identify the story from which the set detail shown right originates. Send your answer to IT CONCERNS ME at the editorial address on page three.



We also have TEN copies of the BBC Audio Collection release of *Attack of the Cybermen* to give away. This is an abridged version of the novelisation of this story, read by Colin Baker. To get your hydraulically-enhanced hands on a copy, you simply have to come up with the funniest anagram you can made out of all the letters in the title of the story. Send your answers to GETTING-A-BIT-ROUGH-IS-IT? at the editorial address on page three.

Poster magazine

This autumn will see the publication of the first issue of Marvel's new-look **Doctor Who Poster Magazine**. The magazine, Issue Seven in the run of the bi-monthly title, will be the first to focus entirely on just one of the Doctor's adventures. A perfect complement to **DWM**'s popular *Archive* feature, the magazine will draw out themes and images from its chosen story in an entirely fresh and surprising way. Using unseen photos, artwork and imaginative text, each issue will attempt to recapture the feeling of watching the story for the first time. The first of these new issues, based upon the 1988 serial *Remembrance of the Daleks*, will be in all good newsagents from 5th October.

Public image

BBC Video's *Doctor Who* releases are still achieving high chart positions, but are showing an increasing tendency to be one-week wonders at that level.

Take the paired adventures featuring Gallifrey's wickedest Time Lady: *Mark of the Rani* and *Time and the Rani* sold strongly in their first week on release (July 3rd-8th) to gain numbers six and seven on the resulting national chart respectively. These placings by the Chart Information Network replicated the first Key to Time segments' side-by-side success in April – and also matched wholesalers' predictions about sales of the July pair. The colourful Rani tales were, more parochially, numbers two and three in the TV-on-Video sector that week.

However, after their second week out, both were absent from the Top Fifty – with McCoy's Season Twenty-Four debut out of Time at number Sixty-Two, and its Season Twenty-Two precursor Marked down at sixty-seven. In the TV sector, they were numbers twelve and thirteen in turn. A third week of sales, up to July 22nd, saw a further decline to numbers 108 (for *Time*) and 115 (for *Mark*).

A similar experience befell the final Key to Time releases, with neither *The Power of Kroll* nor *The Armageddon Factor* securing a second week in the Top Fifty in June after briefly settling at numbers ten and eleven.

Notable genre successes during this time were *Star Trek: Voyager*'s pilot, an instant number one on the 8th July chart, and – from the same stable – two further *Star Trek: Deep Space Nine* volumes, both of which entered within the Top Five. All four of *The X Files* volumes were still within the Top Forty on 8th July, nine weeks after the debut releases appeared – but the Doctor's own longevity is apparently not matched by his merchandise.

Mark Wyman

Outside the spaceship

Obituary: **John Thirtle**, a renowned puppeteer, died from pneumonia on 5th June aged forty-six. He was the Megara Operator on Parts Three and Four of *The Stones of Blood*. **John Doye**, who appeared in six stories, also died in June, aged seventy-six. Initially playing a freedom fighter in two episodes of *The Dalek Invasion of Earth*, he was then an extra in *The Daleks' Master Plan*. He appeared in *The Gunfighters: A Holiday for the Doctor*, followed by a speaking role as the interviewer in *The War Machines* Episode 1 (also making an appearance as an extra in Episode 4). He was an English soldier in three episodes of *The Highlanders* and a UNIT soldier in *Doctor Who and the Silurians*.

Doctors: The UK Gold rerun of the series *Van der Valk* included the episode *Accidentals* by Ted Childs on 11th July which featured **Patrick Troughton** as Father Bosch and **William Russell** as Rokin.

Petty Officer **Jon Pertwee** features in Volume Seven of *The Navy Lark* which has been released through the BBC Radio Collection. It features episodes originally broadcast in 1972 and 1973.

Tom Baker is back on ITV screens from 15th September as Professor Geoffrey Hoyt in the fifth series of *Medics* (Tom's fourth) which has been extended to twelve episodes this year (see **DWM** 224). Storylines will cover AIDS, euthanasia, teenage pregnancy, maladministration and lesbianism.

Sadly for **Peter Davison**, the situation comedy *Ain't Misbehavin'* has been cancelled by the BBC after two seasons.

Companions: A four-day rail tour around Britain in July recreated the late **Roy Castle**'s Tour of Hope from last year with the aim of raising a further two million pounds for his cancer charity. It climaxed with a show at the London Palladium on 23rd July headlined by Sir Cliff Richard.

Bernard Cribbins (Tom Campbell from *Daleks - Invasion Earth 2150 AD*), who can currently be seen as magician and illusionist Professor Otto Marvuglia in Eduardo de Filippo's *La Grande Magia* at the Lyttleton Theatre, has stated he has no intention of retiring, despite having reached the age of sixty-six.

Louise Jameson played Tilly Rawle in the *Wycliffe* episode *Wild Oats* on 30th July, which was directed by **Michael Owen Morris** and also featured **John Woodnutt** (*Spearhead From Space/Frontier in Space/Terror of the Zygons/The Keeper of Traken*). The subsequent episode *Breaking Point* was also directed by Morris.

The interactive futuristic science-fiction film **Mary Tamm** has been working on at Pinewood Studios (see **DWM** 228) has had its title changed from *Dark Side* to *Darkening*. John Hurt, David Warner, David McCallum and **Brian Blessed** (King Yrcanos in *The Trial of a Time Lord*) joined the four million dollar production, which completed shooting in early July. The results will be on sale for use on both PCs and CD-ROM platforms in January. Mary recently attended the Hasbro Campaign lunch in aid of children with leukaemia at Planet Hollywood with some former *Brookside* colleagues.

Sophie Aldred appeared on cable channel Live TV on 6th July taking part in a superfan quiz about *The Archers*.

Producers: The **Verity Lambert**-produced *Heavy Weather* (see **DWM** 227) is being lined up for broadcast by the BBC at Christmas while the seven-part second series of *Class Act* hits ITV screens in the second week of September.

Script editors: **Christopher Bidmead** is a regular writer for the magazine *UK Wired*.

The **Antony Root** executive-produced *Cold Comfort Farm* won best made-for-TV-movie, while the **Andrew Morgan**-directed *Little Lord Fauntleroy* won best children's programme at the Banff Television Festival Awards in Canada in June.

Writers: **Louis Marks** has lined up his next project after *Loving* (due on BBC2 in the autumn – see **DWM** 228). He will produce *Plotlands*, a film written by *Casualty* co-creator Jeremy Brock about a group of people who come together after the Great War in what is no more than a field and build themselves a place to live.

The new series *Heartbeat* begins on ITV in September with **Johnny Byrne** scripting the opening episode.

Directors: **Julia Smith** contributed to *Soapsuds*, a five-part examination of the soap opera genre from BBC Education, broadcast on Radio 4 from 26th July.

Pennant Roberts directed the play *Sport* by Lyall Watson at London's Man in the Moon Theatre during July and August.

As well as a second series of *The Vet*, now likely to be shown on BBC1 in the new year, **Tony Virgo** has two other projects in early development with the BBC; a four-part industrial espionage thriller and a series about a family airline business.

The seventh season of the award-winning series *Byker Grove*, produced and occasionally written and directed by **Matthew Robinson**, begins on BBC1 on 26th September following repeats of the previous season.

Chris Clough has become one of several producers who work on the thrice-weekly ITV series *The Bill*. He brought in his *Doctor Who* colleague **Nick Mallett** to direct the episode *Presumed Guilty* on 3rd August.

Miscellaneous: **Peter Cregeen**, the man who once pledged to take *Doctor Who* through the Nineties, has joined the Stoll Moss theatre group as a production director.

Dominic May

It is with deep regret that we have to report the recent death of **Michael Wisher**, following a heart attack. Through his roles in *The Ambassadors of Death*, *Terror of the Autons*, *Carnival of Monsters*, *Revenge of the Cybermen*, *Planet of Evil*, and for his magnificent performance as Davros in *Genesis of the Daleks* Michael earned our respect and admiration. **DWM** extends its condolences to Michael's family and friends. There will be a full obituary in issue 231.

The 1996
DOCTOR WHO™
Calendar

All the *Radio Times Doctor Who* covers are featured on this strictly limited edition . . .

only 25,000 worldwide!

ITV • C4 • BBC TV & RADIO • SATELLITE
Radio Times
LOOK WHO'S BACK IN 3D
What force for good could bring the Doctor back to TV on his 30th anniversary?
Children in Need!
DON'T MISS IT, FRIDAY BBC1
NOVEMBER
Radio Times
THE MONSTROUS WORLD OF DOCTOR WHO
HAPPY NEW YEAR SEASON: WEEK 1
Radio Times
Which Doctor is Who?
INSIDE: All is explained as Dr Who returns Saturday BBC1 Colour

From 1964's *Marco Polo* to 1993's *Children in Need,* this stunning calendar includes all the *Doctor Who* covers, with each month featuring a classic image from the *Radio Times* archive . . .

***THE DALEK INVASION OF EARTH • TOMB OF THE CYBERMEN • THE THREE DOCTORS • THE FIVE DOCTORS* and more!**

Large, easy-to-read and simple-to-use calendar squares will also remind you of essential *Doctor Who*-related dates

£9.99 plus £1.99 postage and packing
(add £1.00 post and packing for each additional calendar

Simply call our credit card hotline on 01823 330 101 and ask for "*Doctor Who* Calendars" (Visa and Mastercard accepted)

or send cheques or money orders to
SLOW DAZZLE WORLDWIDE
The Card and Sticker Company
Castle Moat Chambers
Corporation Street
Taunton
SOMERSET TA1 4AW

STOP PRESS
THE FIRST 2000 CALENDARS WILL BE SIGNED BY ONE OF 'THE DOCTORS'

or order by E-Mail by posting CAPANIC@dircon.co.uk

Slow Dazzle Worldwide

Note: Orders are restricted to 4 calendars per customer because of the limited nature of this offer.